

Ben Jonson and Music

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The Cambridge Edition
of the
Works of Ben Jonson

Music Edition

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EDITED BY

John Cunningham

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Scope and Format of the Music Edition

The aim of this edition is to present all known music associated with the Jonson canon from before *c.* 1700. In addition, significant settings of Jonson's words from after 1700 have also been included. These are principally settings of 'Drink to me only with thine eyes', as well as a number of eighteenth-century glee settings. The Music Edition also includes as a separate appendix an edition Thomas Augustine Arne's *The Fairy Prince* (1771), a complete opera the libretto of which is largely based on *Oberon*. The most significant absence of post-1700 material is John Abraham Fisher's opera *The Druids* (1774), which also contained borrowings from several Jonsonian masques, particularly *The Haddington Masque* (see below). The vocal score was published in 1774, but the work lacks quality; an edition may be added as another appendix to the archive at a later date.

Thus the main Music Edition, as it stands, contains over 80 vocal items (this number includes different musical settings of the same text) and over two dozen instrumental pieces in different media (e.g. solo lute, keyboard, ensemble). To assist the reader in navigating the material, each item has been given an individual index number. First, the literary contexts are grouped by genre, Plays (**P**), Masques (**M**), and Non-Dramatic Verse (**N**), with works presented chronologically within each genre (obviously, only works for which music survives are counted). Second, the play, masque, or non-dramatic verse collection is listed by number (the earliest play is '1' and so on). Third, the music item within that play, masque, or non-dramatic verse collection is listed in order (or, in the case of masque dances, in their apparent order). Some items are further distinguished by being described as 'settings' or 'versions'. 'Setting' refers to unrelated musical settings of the same text; 'version' refers to items that are directly related (or derivative), but that are distinct enough to merit separate transcription. In all such cases the relationships are discussed in the textual commentary and/or in the headnotes. Settings are distinguished in the index numbers by a forward slash followed by the

(Arabic) number of the setting; versions are distinguished by a miniscule letter in round brackets. The two systems are combined when a setting survives in multiple versions. For example, **P.2.1/2(b)** means that this is a **Play** song, from Play **2** (*Poetaster*), and is **item 1** from that play ('If I freely may discover'). There are multiple settings of that item (in this case, two), this is **setting 2**. Further, it is **Version b** (i.e. one of two related settings). Items which are appendices have the suffix 'A' (e.g. **M.12.6A**). *The Fairy Prince* is considered a separate entity, and has been given its own internal numbering system.

One of the frustrations of the repertoire that comprises this edition is that items often survive incomplete in some way. This is most easily demonstrated by the masque items. We know from contemporary descriptions that the songs were lavishly orchestrated, though they tend to survive simply as tune and bass settings. Indeed, many of the songs also had choruses, of which none have survived (see also below). Even Arne's much later setting of *The Fairy Prince* lacks much original detail; the vocal score reveals only a glimpse of the orchestration, and lacks several choruses, and all of the *secco* recitatives (fortunately some have been recovered from another source). Thus the editor is faced with the decision of whether or not to attempt reconstructions. Given the speculative nature of such a project where so many details are lacking, it was decided to attempt reconstruction only of short passages or where a single part was lacking (for example, the harmonic bass has been reconstructed in **N.2.7**, Thomas Ford's setting of 'Come, let us here enjoy the shade'). Any known information on orchestration etc. available from contemporary sources has been provided in the headnotes.

Quantity is rarely a measure of quality. There is much good music in this edition, some of it excellent; there are also pieces that fall into the euphemistic category of 'historical interest'. To assist the reader, the edition provides descriptions of all sources used, as well as headnotes on each individual item, in which detailed discussions and suggestions for further reading (and listening) may be found. Unfortunately many of the items in this edition are

rarely performed, and comparatively few have been recorded; where recordings are known, they have been cited, though the Discography provided is not intended to be exhaustive.

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Music and Ben Jonson

1. Introduction

In a recent essay on music and Ben Jonson, David Lindley noted that ‘the most significant involvement in terms of musical history was [Jonson’s] work as the principal provider of masque libretti for some twenty-five years from 1605’ (2010, 162). While this assessment is perfectly accurate it does not quite tell the full story. Two thirds of the principal texts in the Jonson canon have some musical dimension, from conventional analogies and metaphors, and character names, to actual music in the form of songs, dances, and sometimes just plain noise. Our picture of how the actual music worked in practice is regrettably fragmentary. A central concern is that for the plays, masques, and entertainments it is not always easy to decide whether surviving song settings were used in early performances. Despite the efforts of some scholars to assign later settings of play songs to revivals (documented or not), it is clear that many of Jonson’s song texts were simply chosen by (or indeed, for) composers independently of any staged production. We can also see this trend in the handful of settings of Jonson’s non-dramatic verses, published in *The Forest* and *The Underwood*. Though that is not to say that these settings only came about as a result of the texts being published; in several instances, the musical setting is among the earliest (if not *the* earliest) source of Jonson’s text. In terms of form, these poems are generally indistinguishable from song texts in plays or masques. Indeed, one of Jonson’s most famous songs, ‘Have you seen but a white lily grow’, appeared as a song in *The Devil Is an Ass* and as a poem in *The Underwood*.

Whatever the performance contexts, the majority of the surviving settings of Jonson’s words date to the first half of the seventeenth century. However, elements of Jonson’s works enjoyed a musical afterlife well beyond his death in 1637. The most conspicuous example is ‘Drink to me only with thine eyes’, a late eighteenth-century setting of which has become

absorbed into popular culture, and so it remains. This simple setting was so admired at one time that it was even (though wrongly) attributed to no less a composer than Mozart.

2. Music in the Plays

Music in the early modern theatre was used mainly for decoration, and thus generally played a relatively unimportant role in the dramatic works themselves. This situation partly stemmed from the two main types of theatres that developed in Elizabethan England (see Austern, 1992, xv–xvi; D. Bevington, ‘Actors, Companies, and Playhouses’, in vol. 1 of the present edition, pp. cxvi–cxxx; Lindley, 2005 also provides an excellent introduction to the subject).

The public theatres were relatively large, open-roofed structures usually in a circular or polygonal shape. Seats in the galleries were relatively expensive; however, standing in the yard was affordable to most. Thus, the public theatres had quite a diverse audience. The plays were acted by men (with boys taking any female roles), and tended to be quite broad in their appeal. The private theatres, by contrast, were small, enclosed, rectangular, and fully seated. The cost of admission was higher and thus they were more exclusive than the public theatres. The actors were children, largely drawn from the choristers of St Paul’s Cathedral and from the Chapel Royal. As David Bevington has noted, Jonson ‘seems to have preferred the Chapel/Blackfriars Children to Paul’s Boys, perhaps because he considered the Chapel/Blackfriars repertory more adventuresome, perhaps too because [John] Marston was so strongly identified with Paul’s Boys in 1599–1600’ (Bevington, ‘Actors, Companies, and Playhouses’, p. cxvii). The plays presented by the children’s companies tend to have more songs and music than those of the adult companies. In addition to using music in the plays, the children’s companies also performed instrumental music beforehand and between the acts. Plays performed by the adult companies generally offered only incidental music, although their audiences also expected to hear stage jigs (bawdy entertainments that included

music, song, and dance). The main reasons for the different usage of music are twofold. The children were largely drawn from the cathedral choirs and thus had a high degree of training in both vocal and instrumental music, but also music was more audible in the private indoor theatres than in the public open-air ones.

Instrumental theatre music survives only sporadically for much of the seventeenth century: none can be assigned to any of Jonson's plays. As David Lindley makes clear, it is important to understand that any incidental music heard on the early modern stage was 'always part of the world of the play itself, heard and responded to by the characters on-stage' (2005, 112). There are many such examples in Jonson's plays, perhaps the most obvious of which is the wind band ('*loud music*') in *A Tale of a Tub* (5.9 and 5.10). We have no way of knowing what they played, though such music would not have been specifically composed for the occasion (nor need it have been the same in each performance). For obvious reasons, songs are more readily attributable to particular works. We have complete texts for seventeen of Jonson's plays, as well as two incomplete texts published in the second folio. Several other early plays are known to be lost. Throughout the plays a total of twenty-eight songs are called for, which are generally indicated in the printed texts either by stage directions or italics. ('Song' is here defined as a portion of the text written by Jonson that was evidently sung, but where no popular or ballad tune is indicated or implied. Though potentially problematic, the term is used here as a convenient short-hand: see also below). However, of these songs only five settings survive from around the time the plays were first performed; not all can be firmly associated with early performances. There are also seven later settings of songs from the plays, most of which appear to be isolated settings not associated with any theatrical revivals. The result is an inevitably sketchy picture of the effectiveness of Jonson's use of song in practice. It would, of course, be possible to construct a thesis based on the theoretical use of music. And it is important to stress that, as in the

masques, we have no means of knowing what – if any – input Jonson had in how the songs would have sounded. Indeed, he may not have even cared.

Jonson's earliest plays were performed in different theatres by both adult and children's companies, which clearly influenced the degree to which music was used. So too did the genre: there was traditionally less music in English tragedies than in the comedies. Where songs are found in tragedies they are generally given to an attendant boy or to a clown or fool; the most obvious example is the clown in *Hamlet*. Jonson is more rigorous than Shakespeare in this regard: his tragedies – *Sejanus* (1603), *Catiline: His Conspiracy* (1611), and the fragmentary *Fall of Mortimer* – are firmly in the classical mould and avoid song completely. With the exception of *The Case Is Altered*, Jonson's early plays containing songs were all acted by children's companies. *Cynthia's Revels* and *Poetaster* – both performed by the Children of the Chapel – contain eleven songs between them, more than any of Jonson's other plays, and the songs are a feature of the plot. Although the quarto was not published until 1609, *The Case Is Altered* is Jonson's earliest surviving play and was probably first performed by the Earl of Pembroke's Men. There are two songs in the quarto (1.1 and 4.5). Both are purely decorative. They are sung by the cobbler Juniper (no music survives), reinforcing the conventional stereotype of cobblers as being merry. No text is given for the song in Act 4 (i.e. a blank song), and nothing would be lost dramatically by the omission of the song which opens the first act. Indeed, Mary Chan (1980, 46) has suggested that the songs may have been a later addition incorporated for a possible revival by the Children of the Chapel some time before 1609. *The Case Is Altered* was followed by the two *Humour* plays (1598 and 1599), both of which were also acted by an adult company, the Lord Chamberlain's Men. It was not until Jonson was commissioned to write for the newly-formed company the Children of the Chapel that he began to incorporate song into his dramatic conception, whether by necessity or design.

The first of Jonson's children's plays was *Cynthia's Revels* (1600), a work in which music plays an important role. In particular Jonson uses song as a reinforcement of the satire on court culture. For example, some music is called for as part of the entertainments in Act 4 devised by the Nymphs and courtiers: Hedon obliges with a song titled 'The Kiss', which begins with the line 'Oh, that joy so soon should waste!' (Q, 4.3.161–72). Jonson's text gives two important details about the song. First, it was accompanied on the newly-fashionable 'Lyra' or lyra-viol, described as 'an instrument that alone is able to infuse soul in the most melancholic and dull disposed creature upon earth' (Q, 4.3.156–7); a conventional though satirical reference to music's power to dispel melancholy. Second, when asked for his verdict on the song another courtier, Amorphus replies 'A pretty air! In general, I like it well. But, in particular, your long "die" note did arride me most, but it was somewhat too long' (Q, 4.3.175–6). The 'die note' refers to the note to which the word 'die' is set in the last line. In keeping with Amorphus's comments, one of the surviving settings includes a four-bar held note on the word 'die' (P.1.2/1). The composer's intention seems to have been a deliberate satire of Hedon's pretensions, achieved through excessive word-repetitions and a convoluted vocal line: it is one of the earliest examples of such techniques on the English stage. The song could, of course, have been composed independently of the early staged performances, but this is beside the point. It is clear from Amorphus's comments that some similar effect was specifically required by Jonson. And we can certainly imagine how effects such as the long 'die note' could be exaggerated in performance for added comedy. In response to Hedon's song Amorphus sings an equally trite verse about a glove bequeathed him by his mistress (no music survives). The ensuing conversation concerning the composition of Amorphus's song is revealing of Jonson's knowledge of music, or at least of his awareness of late renaissance theory (Q, 4.3.233ff.). David Lindley (2010, 166) has rightly noted that the passage suggests Jonson had read Thomas Morley's *Plain and Easy Introduction to Practical Music* (1597);

without directly quoting, Jonson borrows Morley's specialized musical language to reinforce the satire of the courtiers' pretensions. Song is used in a similar manner in *Poetaster*. Each of the five songs except for the last is sung by Crispinus, the poetaster of the title. 'If I freely may discover' (2.2.136–45, 151–60) is the only song from the play for which music has survived. Again a contemporary setting survives perhaps associated with an early performance of the play (**P.2.1/1**).

Although the amount of actual music heard in the theatres varied, musical imagery was a common trope in early modern literature. Jonson used musical imagery and analogies frequently in the plays, although not to the same extent as Shakespeare. The musical references in *The Case Is Altered* are typical of the conventional analogies of musical and worldly or human harmony. For example, at the start of Act 4 the soldier Maximilian says to his disguised prisoner Camillo 'I cannot say, "welcome" to Milan. Your thoughts and that word are not musical' (4.1.2–3). The welcome is not 'musical' or in harmony with the thoughts of the men, who are brought to Milan against their will. Jonson alludes to the feminising effects of music in the quarto version of *Every Man In His Humour*, where Lorenzo Junior quips 'Then will I be made an eunuch and learn to sing ballads' (1.2.46–7). But this is also indicative of the fact that Jonson and his contemporaries sometimes enjoyed ridiculing the ballad genre. There are also frequent references to music in the popular, though controversial, sequel *Every Man Out of His Humour*. Music is used by Fastidious Brisk to describe Savolina, with whom he is besotted: '... she has the most harmonious and musical strain of wit that ever tempted a true ear' (2.2.255ff.). Brisk counts music among his talents and is not afraid to use it in the wooing process. We learn that the bass viol is his instrument, and in Act 3 he is put to the test as he attempts to show off to Savolina. However, he finds the instrument out of tune, and so sets about trying to rectify it, but his incompetence soon becomes obvious. Jonson is here ridiculing Brisk's pretensions, but he is also setting up the

expectation that his viol playing will be equally inept and lacking in harmony, thus reinforcing the characterisation. In point of fact it is Savolina who seems to possess the musical talent as she tunes the viol quickly, leading to yet more admiration from Brisk, who in the end does not play. By revealing her musical talent on an instrument played between the legs, Jonson here seems to be subtly commenting on Savolina's morals, reinforced by Brisk's confession ' . . . I have wished myself to be that instrument, I think, a thousand times, and not so few, by heavens' (3.3.94–5).

In 1608 Shakespeare's company, the King's Men, took over the Blackfriars and the formerly resident Children of the Chapel moved to the Whitefriars Theatre. It was here that *Epicene* was performed in 1609. Within four years the two main children's companies had disbanded. The Children of St Paul's had suddenly stopped producing plays in 1607, and in 1613 what remained of the Children of the Chapel were incorporated into the Lady Elizabeth's Men. The decline of the children's companies provided adult troupes with new talent and resulted in an increased use of music and song in the adult plays. However, this change had been gradually occurring in the first decade of the century, especially after the King's Men took over the Blackfriars, and may be illustrated by the inclusion of four songs in *Volpone* acted by the King's Men in 1606. The songs in *Volpone* are used to perform specific functions and show a much more developed approach than previously demonstrated by Jonson. The first of the four songs (five, if *Volpone*'s second song was sung to different music) is heard near the start of the play, as part of an entertainment staged for the duplicitous title-character. This is followed by two songs in the next act, both of which are intended to draw customers to Volpone disguised as a mountebank. These songs are all performed by Nano, a dwarf companion of Volpone. No music survives. Although it seems that Nano was originally played by Robert Armin (see *Volpone*), the role could have been taken by a child actor. The final song, 'Come, my Celia, let us prove' – for which a setting by Alfonso

Ferrabosco II survives (**P.4.1**) – occupies a central place in Volpone’s attempted seduction of Celia (3.7.165ff.) (see Lindley, 2010).

In the later comedies Jonson makes less use of songs. There are none in *The Alchemist* (1610). *The Devil Is an Ass* (1616) includes only one, ‘Have you seen but a white lily grow’ which became Jonson’s most widely disseminated song in his own day largely thanks to the fine setting (**P.8.1**) probably by Robert Johnson (d. 1633), arguably the best English songwriter of the period (the play also includes a blank song, though this may also have been to the same tune). The last comedies – *The Staple of News* (1626), *The New Inn* (1629), *The Magnetic Lady* (1632), *A Tale of a Tub* (1633) – also make less use of song than many of the earlier plays, though that is not to say that music does not play an important role on occasion. There are no songs in *A Tale of a Tub*, though the play calls for music and musicians at several points. The stage direction for ‘loud music’ (5.9 and 5.10) indicates that it was provided by a wind band, which may have been provided by members of the City Waits. (Jonson of course refers to ‘Dick Tooter! . . . one o’the waits o’the city’ (3.6.22–3); by the late seventeenth century ‘tooter’ became a derisive term for a wind musician). Of the remaining plays, music also features strongly in *The New Inn*. In addition to the frequent musical references, in Act 2 (2.6.85–7) Tiptoe seems to be referencing the satyrs’ catch (“‘Buzz”, quoth the blue fly’) from *Oberon*. There are also several references to ballad songs (e.g. 4.2.65–6 and 4.2.74), and the whole play closes with music as ‘*They go out, with a song*’. One wonders whether with this final (untexted) gesture Jonson is again referencing the court masque (which often ended with a song) by underscoring the restoration of order in the play with the introduction of musical harmony. Music is also used thematically and structurally in *The Staple of News*. Here Jonson seems to have used both popular tunes (for example, 1.6) and composed settings (Madrigal’s song in 4.2, and perhaps the blank song later in the same scene). No music survives, and Jonson gives no clue as to what popular

tunes were used. Jonson and his contemporaries made regular use of popular tunes, typically associated with ballads, to musically represent characters: this is most clearly seen in *Eastward Ho!* (1605) and in *Bartholomew Fair* (1614).

Eastward Ho! is a difficult play to analyse: we cannot know for sure whether the various music references were inserted by Jonson, Marston, or Chapman. According to the 1605 quarto, the play was acted ‘in the Blackfriars by the Children of Her Majesty’s Revels’ (this was the Children of the Chapel, which had recently been adopted by Queen Anne). The play makes extensive use of popular and ballad songs, often in the form of sung snatches – originals and parodies. Here we can also see the rather conventional use of music to depict madness, with the clear references to Ophelia in *Hamlet*. There is a similar use of popular song in *Bartholomew Fair* (1614). This is Jonson’s most extensive treatment of music, embodied in the character of Nightingale; the pervasiveness of music in the play suggests the rambunctious world of the fair. The play was first given by the Lady Elizabeth’s Men on 31 October, followed by a court performance the next day. *Bartholomew Fair* also serves to highlight another gap in our knowledge, as only a single ballad tune can be confidently identified – the ubiquitous ‘Packington’s Pound’ (P.7.1). The problem of identification can be due to references to what are now obscure ballad tunes, but also lies in the fact that ballad tunes were often known by multiple names. No doubt there is a good deal of ballad tune references in Jonson’s plays – and in those of his contemporaries – which, much like arcane masque symbology, remain hidden to the modern reader.

Finally, it is necessary to return to the earlier rather narrow definition of ‘song’, as it implies that settings were newly composed for each individual item in the plays. It perhaps also implies a rather artificial demarcation between ‘popular’ and ‘art’ songs, which was much less clear in the early modern period than it is today. Indeed, it is worth noting that a number of ballad tunes were evidently derived from ‘composed’ music. For example, as

Andrew Sabol (1960, 224 n. 7) noted, the vocal part of the song ‘Awake ye woeful wights’ (London, British Library, Add. MS 15117, fol. 3), the text of which is from Richard Edwards’s 1564 play *Damon and Pythias*, is almost identical to the music printed on a broadside of 1568. The ballad, ‘A new ballad of a lover extolling his lady’, is one of several which is instructed to be sung ‘to the tune of Damon and Pythias’ (see also King, 2009, 233–5). The evidence strongly suggests that the author of the broadside derived much of their invention (including the tune) from Edwards’s song. Such cross-fertilization worked in the other direction also (e.g. ballad and popular tunes being used as the basis for composed variations, typically for solo lute or keyboard), and continued into the seventeenth century. A modern distinction between ‘popular’ and ‘art’ music in this context is thus somewhat misleading in terms of how the music would have sounded, and how it worked in practice. Indeed, David Lindley (2005; 2010) and Ross Duffin (2004) have even argued that ballad tunes, or at least existing well-known tunes, were used for many, if not all, of the ‘songs’ (as the term was defined above) in plays performed by the adult companies throughout much of the Jacobean period (both authors were concerned with Shakespeare’s theatre, suggesting a cut-off point of c. 1616). The theory has the advantage of explaining why such a high proportion of song settings from the repertoire have not survived, even allowing for historical accident; though it is perhaps worth noting that even in the eighteenth century theatre music tends to have a comparatively poor survival rate. Moreover, the theory is reinforced on a practical level by the fact that in addition to their musical training the children’s companies had more time between performances, thus they had more opportunity than had the adult companies to commission composers and to rehearse material. Indeed, one could also add that both Jonson and Shakespeare tend to generally divide their song lyrics into lines of four stresses, which could greatly facilitate reusing tunes. But the theory also raises several unanswered questions. For example, the survival rate for songs associated with children’s

companies is not very much better than for the adult companies in the same period. It also ignores the impact of the integration of child actors into the adult companies in the first decade of the century. And, to judge from surviving settings of songs from several plays – *Cymbeline* (c. 1609?), *The Witch* (1609), *A Winter's Tale* (c. 1611), *The Tempest* (1611), *The Captain* (c. 1612), *The Duchess of Malfi* (c. 1613), *Valentinian* (c. 1614), *The Mad Lover* (c. 1616), *The Chances* (c. 1617), *The Lover's Progress* (1623) – it seems that the Robert Johnson was writing songs, at least on occasion, for the King's Men from around 1609 or so until his death in 1633. Not all can be special occasions. Johnson held an official post in the Royal Music as a lutenist from 1604, after serving a seven-year apprenticeship in the household of Sir George Carey (c. 1541–1616). Carey was a powerful ally. It seems likely that he used his position as Lord Chamberlain (which he held 1596–1603) to grease the wheels for Johnson's appointment. More tellingly, perhaps, Carey was also patron of what was to become the King's Men.

It is difficult to dismiss the arguments of Lindley and Duffin out of hand, though some moderation is warranted. It does seem likely that a mixture of pre-existing tunes and newly composed settings was used for play songs. And it may well be that pre-existing tunes were used more frequently than has been traditionally thought, but there is no reason to think that newly composed settings were significantly in the minority – or even a complete rarity – on the early modern English stage. For instance, we must bear in mind that many popular tunes would carry their own connotations for a seventeenth-century audience, which may not be appropriate for a given dramatic situation. Clearly there would be some dramatic contexts in which a relatively formal (and new) setting, and delivery, would be more appropriate than a popular tune. For example, Lindley has noted that it is dramatically 'important' that the song 'Have you seen but a white lily grow' from *The Devil Is an Ass* 'is sung well so that the audience might respond to the attractiveness of the music of the song but not thereby identify

with the aspirations of the singer'. The singer is Wittipol and the song is an 'erotic fantasy' musing on the virginal state of Frances the wife of Fitzdottrel, who interrupts and threatens Wittipol with death (Lindley, 2010, 167). The famous setting of the song attributed to Robert Johnson, which was probably heard in first performances, has been briefly referenced above. This was Jonson's most widely disseminated song lyric. It survives in eight contemporary music sources, though most preserve a different version (five in all, **P.8.1(a–e)**). Each version contains enough melodic similarities to demonstrate that they are related. Rather than being evidence of corruptions in transmission, this suggests that the song was partly disseminated as a 'gist' which consisted of the essential (or striking) segments of the tune and (harmonic) bass. This method of dissemination is frequently encountered in the instrumental repertoire and allowed transmission of the salient components of a composition. It was also useful for improvisation, similar to a modern-day jazz musician memorizing a chord sequence and some melodic motives from which an entire piece may be extemporized within a recognizable framework. Two of the versions of 'Have you seen . . .' also contain elaborate ornamentation and are highly suggestive of an aural transcription, perhaps from memory, without immediate recourse to a notated exemplar (this would also explain the variants in the text); the same is true of the setting of 'I was not wearier where I lay' (**M.9.1**) from *The Vision of Delight* (see below). It could be argued that so long as most of the distinct melodic essentials were included and the delivery reasonably affected on-stage, then the formal and dramatic requirements of the scene would be satisfied. In other words, a performance need only be a recognizable approximation of what may be preserved in notated exemplar. The argument cannot be fully rehearsed here, though we must be guarded against interpreting written sources – and indeed their non-survival – too literally because they tend to preserve songs as they disseminated for consumption by amateurs, and may at best reflect a blurred snapshot of a single performance. In addition, it is difficult to imagine how the memorization

of a new song's gist would require much additional rehearsal time for the actor, indeed contrariwise it could function as a mnemonic device. And excellent though the setting of 'Have you seen . . .' is, there is nothing in it to suggest that Johnson could not have composed it quickly. A similar case could be made for virtually every play song from the period that has been preserved in written form.

3. Music in the Masques

Music and song played an integral role in most of Jonson's masques and entertainments; dancing was, of course, the *raison d'être*. Jonson's masques typically include three or four songs. The antimasque sometimes included a song but its focus was on choreographed dancing. In contrast to the main masque, antimasque characters were more likely to sing a popular ballad tune befitting their lowly status. The main masque typically comprised two or three newly choreographed dances. They were often introduced by a song, in which elements of the symbolism could be explained but which also offered the masquers respite. To close the masque, the revels were often followed by a song. The main masque songs were all newly composed by some of the finest songwriters of the period. In contrast to the plays, arguments could be made for associating over half of the thirty surviving song settings from Jonson's masques and entertainments with the performances, but even so the picture is far from complete because comparatively few detailed records exist pertaining to the musical elements of such works.

Masque songs tend to fall into two categories (see also Walls, 1995, and Holman, 1996). On one hand there are lighter songs, essentially derived from the styles of popular dances of the day (such as the alman or galliard: for example, 'Nay, nay, you must not stay' from *Oberon*, **M.7.5**). On the other, there are the more serious songs, in what has become known as the declamatory style. Such songs (for example, 'Gentle knights' from *Oberon*,

M.7.7, or ‘If all the ages of the earth’ from *The Masque of Queens*, **M.6.5**) are based on simple harmonies which allow full declamation of the text, which is often interspersed with rests and mimics the rhythmic patterns of speech. The advantages of the declamatory style are clearly linked to audibility and clear annunciation of the text in the performance spaces in which the masques took place: large, resonant halls. The declamatory style was perhaps the main musical innovation in the masque, the style quickly became more widely popular (for a detailed account, see Spink, 1974).

In any discussion of masque music it is important to stress the collaborative nature of such entertainments as a whole. We might consider the three main elements to be libretto, stage design, and music. However, masque music encompassed both dances and songs, and was not usually the responsibility of a single person. Composers were often unacknowledged in masque texts; where they are, exact roles or duties were rarely stated unambiguously. That said, Jonson was the only writer of masques to name his composers, though he did so only on occasion and seemingly only where it fitted his overall conceit. One thing is clear, however: where Jonson does acknowledge a composer, songs and dances are understood as distinct entities and responsibility for them was demarcated. This is borne out by court payment records.

In Jonson’s early masques musical duties seem to have been consistently shared among Alfonso Ferrabosco II (songs), Thomas Giles (dances), and Jeremy Hearne (dances), though some of the dances were likely supplied from other musicians, depending on the occasion. Alfonso Ferrabosco II (c. 1575–1628) is generally regarded as one of the finest English composers of the Jacobean period. As a young child, he was left in England by his father, also a composer named Alfonso (1543–88). Ferrabosco senior was a courtier at Elizabeth’s court until he became embroiled in several scandals resulting in his departure (with his wife, Susanna Symons) for his native Italy in 1578, with their children evidently

deposited as collateral against his return. He never returned, and the children remained in the care of the court musician, Gomer van Awsterwyke, until his death in 1592. Over the next decade Ferrabosco II began working as court musician, and by the time of his death he held four posts in the royal music. Jeremy Hearne (d. 1640) is first encountered in court records in May 1608, as a member of the violin band (but appointed as a bass viol player), though he became better known as a dancing master. He is often referred to as 'Jerome Heron', which may suggest that he was French (see Holman, 1993, 179). Thomas Giles was dancing master to Prince Henry from 1605; he died in 1617, shortly before the instalment of Charles as Prince of Wales. Giles is mentioned in relation to several masques, and we also know that he composed dances at least on occasion: the fourth dance in Thomas Campion's *Lord Hay's Masque* (1607) is attributed to him. The dancing masters were all known as violinists. It seems that they were often responsible for composing the dance tunes as well as providing the choreography, though this need not apply in each instance. It is also worth noting that masque dances also tend to be constructed from various stock melodic patterns, highlighting a shared musical knowledge/repertoire.

To the composition of music (vocal and instrumental) we can add a further demarcation of duties: arrangement. The surviving records for court masques indicate that vocal and instrumental items were normally arranged by another person responsible for 'setting' the tunes for different ensembles. Taking the example of *Love Freed from Ignorance and Folly* (1611), we can get a picture of the complex nature of masque collaborations. Ferrabosco II received £20 for 'making' the songs, while Robert Johnson received £5 for 'setting [them] to the lutes'. Thomas Lupo received £5 for 'setting the dances to the violins'. *Oberon* (1611) offers similarly detailed accounts of payments. Here Robert Johnson received £20 'for making the dances' and Thomas Lupo £5 'for setting them to the violins'. Thomas Giles also received £40 'for 3 dances', while Nicolas Confesse (another dancing master, *fl.*

1610–35) and Jeremy Hearne both received £20 each along with Ferrabosco II. The *Oberon* records also note that rehearsals (presumably for the dances) lasted for almost six weeks. The sum paid to Robert Johnson presumably also covered his arrangements for the twenty lutes that he supplied. Such references to instrumentation are found only sporadically in Jonson's masques. In *Queens* the masquers performed their first dance 'to the cornetts, the second to the violins' (609–10). Even though they are not generally specified in the masque texts, payments show that violins were often present. From court records, Peter Holman has deduced that the size of violin bands in masques varied from eight in *Gypsies*, twelve (or sixteen if the dancing masters are counted) in *Love Freed* to twenty-one in *Oberon*. Holman also notes that the Venetian diplomat Orazio Busino recalled that there were twenty-five or thirty violins in *Pleasure Reconciled to Virtue* (1618). Certainly the size of the violin band must have been considerable on occasion, presumably fleshed out by players not yet part of the court establishment (see Holman, 1993, 183–4). In terms of the deployment of the different musical ensembles, the masques appear to have been a microcosm of the Royal Music. Thus, some comment on the structure of the Royal Music itself will be useful.

Secular music at court was provided by the three main sections of the Royal Music: the wind consorts (see Lasocki, 1983), the violin band (see Holman, 1993), and the private music (also known as the 'Lutes, Viols, and Voices'; see Cunningham, 2010). These groups were distinguished not only by instrumentation but also by function, and place providing either public or private music within the palace at Whitehall. The distinction between public and private music groups was basic common sense, stemming from the medieval distinction between *haut* (loud) and *bas* (soft) instruments. The acoustically loud violin and wind bands were suited to large, ceremonial entertainments, and were loud enough to be heard above the din at meal times. The softer lutes and viols etc. were better suited to intimate chamber music, typically played in the more private areas of the court. This demarcation of music

groups can also be observed in masques where the lutes and voices were used in the songs etc., the violin band played the louder dance music, and the wind band provided aural cover for scene moves and processions. The wind instruments also occasionally played dance music: they were sometimes added to the violin band for colour usually in grotesque music or antimasques. Until the Restoration, the royal violin band played as a five-part band with a single treble, and the implication is that masque dances were arranged in the same scoring (the wind band played six-part music with two trebles). The first stage for masque dances was evidently composition in a two-part format, tune and bass. Then – as we have seen above – a second person was employed to complete the inner parts. The outer parts would be sufficient for dance rehearsals, and had the advantage of being flexible in terms of instrumentation. This process explains why the majority of masque dances survive in two-part format: complete as it stands but could also be expanded upon. This made the two-part format suited to the needs of amateurs and professionals alike. Unless special effects were required (for example in *The Irish Masque*, where two harps were used), most main masque dances were presumably performed by the violin band. Antimasque dances seem to have also been scored for a five-part ensemble; however, the orchestration would presumably be often augmented by (or primarily consisted of) unusual instruments, particularly percussion, thus further reinforcing the sense of demarcation and disorder. The main problems in assessing masque dances are that they tend to survive in only two-part format, but also we can only ever make tentative associations with particular masques usually based on titles in sources, such as ‘The Birds’ Dance’ (M.11.1) and so on (see also section 7, below). Such dances would have been newly composed, though the processional (loud) music used to accompany the entrance of the King is likely to have been taken from the existing repertoire of the wind consorts.

As with the instrumental music, our understanding of masque songs is also affected by the ways in which they were preserved and disseminated. We know from various court

payment records and eye witness accounts that main masque songs were typically accompanied by ensembles of lutes. Where song settings do survive they are typically in a reduced scoring often consisting of the vocal line and an instrumental bass part. The best source for Jonson's masque songs is the printed book of *Ayres* by Ferrabosco II. The *Ayres* includes eight songs from *The Masque of Blackness* (1605), *The Masque of Beauty* (1608), *The Haddington Masque* (1608), and *The Masque of Queens* (1609), as well as a setting of 'Come, my Celia, let us prove' (P.4.1) from *Volpone*. Perhaps the biggest issue surrounding these songs – and masque songs in general – is the relationship of the surviving settings to the original performances. For example, the songs in *Ayres* have an accompaniment of lute and bass viol. The volume was clearly aimed at the domestic, amateur market. We cannot assume that the accompanying lute part represents what may have been heard in the masques, even in reduced form. The bass viol part generally doubles the bass of the lute part, so they could be played together or as alternatives (other suitable instruments were of course possible). Some of the songs also lack the choruses that were part of the original performances. Moreover, in the masque the vocal lines are likely to have been embellished; it is worth emphasising that the singers in the masque were professionals, and improvised ornamentation would have been expected (as several manuscript sources testify).

Ferrabosco II and Jonson first collaborated on *The Masque of Blackness* (1605). In the quarto version of *Hymenai*, printed in 1606, Ferrabosco received glowing praise from Jonson. In 1609 Ferrabosco published two collections of music (*Lessons for 1. 2. and 3. Viols*, and *Ayres*: see *Music Edition: Source Descriptions*): Jonson contributed a dedicatory sonnet to each. The collaboration lasted until at least 1611. Christopher Wilson has argued that after 1612 the role of music in the Jonsonian masque changed somewhat, 'from a literal to a philosophical one enhancing a (Renaissance) neo-Platonic ideal of separate arts, music, poetry and dance exerting a conjoint, and at the most sophisticated level complementary,

existence' (1990, 93). The claim is not without merit, though we lack any music from Jonson's masques between 1611 and 1617. In any case, by 1617 Nicholas Lanier (1588–1666) seems to have replaced Ferrabosco as Jonson's main musical collaborator. Lanier had been active at court since 1613, and had received an official place as a lutenist in 1616. Multitalented and politically astute, he became the Master of the Music upon the accession of Charles I. Mary Chan (1980) has suggested that Jonson and Ferrabosco quarrelled, though there is no evidence that this is so. It is more likely that the older man simply stepped aside. Jonson next collaborated with Ferrabosco on *The Masque of Augurs* (1622), in which he and Lanier – whom Jonson described as 'that excellent pair of kinsmen' in the quarto text – contributed vocal music; Robert Johnson supplied the dances.

Lanier, though a less gifted composer than Ferrabosco, seems to have shared Jonson's changing vision of the masque in the second decade of the century. *Lovers Made Men* was described by Jonson as being 'sung (after the Italian manner) Stilo recitativo by Master Nicholas Lanier, who ordered and made both the Scene and the Musicke'. No music survives, though Jonson's claim that the entertainment was sung throughout is perfectly plausible. Much ink has been spilt in attempting to determine how exactly this would have sounded, though one imagines that it would have been closer to a heightened form of declamatory song than true Italian monody (see Walls, 1996, especially 89–93). *Lovers Made Men* was one of Jonson's least traditional masques. Written for a private performance away from the court he could abandon the received structures and conventions; the experimental opportunities offered by the performance context also explain why 'Stilo recitativo' did not make its presence felt in the court masque proper. 1617 also saw another collaboration between Jonson and Lanier, *The Vision of Delight*, in which the character of Delight 'spake in song (stylo recitativo)'. Survival rates for this masque are only marginally better: a setting of 'I was not wearier where I lay' (**M.9.1**) is the sole musical remnant (though generally attributed to

Lanier its authorship is far from certain). The setting is clearly an effort to transcribe a highly embellished song either aurally or from memory. Either way, it suggests that ‘stylo recitativo’ had a different meaning for Jonson than it does for us, or than it would have had for a continental contemporary. Lanier’s setting of ‘Do not expect to hear of all’ (**M.13.3**) from *The Masque of Augurs* further suggests this disparity.

4. Life after Death: the Later Seventeenth Century

After his death in 1637, Jonson’s works continued to exert a strong presence in literary circles. This was no doubt aided by the appearance in 1640–1 of the second folio edition of his complete works; a third folio appeared in 1692. Historical accident notwithstanding, despite the availability of Jonson’s works in print – not to mention manuscript dissemination – in the decades after his death, one finds only occasional musical settings of his words. Those we do find, in general, tend to be settings of lyrics that had already in circulation for some time as individual songs. For example, settings of masque songs by William and Henry Lawes, Nicholas Lanier, and William Webbe (all rough contemporaries of Jonson) were published in almost all of John Playford’s songbooks from 1653 to 1673; ironically, however, unlike many masque texts it was the composer’s name that was printed in these volumes while Jonson was now relegated to anonymity. Jonson’s name was also omitted from Lanier’s ‘A Pastoral Song to the King on New Year’s Day’ 1664 (Oxford, Bodleian Library, MS Ashmole 36/37). No music survives, but the text incorporates ten lines from Jonson’s New Year Ode for 1636, printed in *The Underwood* (1641). Given Jonson’s renewed popularity in the early Restoration and the Royalist tenor of the 1636 ode, this was an ideal text for Lanier to adapt for Charles II’s court. We can only guess at how the piece would have sounded: the arrangement of the iambic stanzas into different numbers of syllables implies different music for each (see also McGuinness, 1960–1).

The restoration of Charles II also signalled the re-opening of the theatres. In the Interregnum impresarios such as William Davenant (1606–68) sought to circumvent the interdiction on spoken drama by developing all-sung operatic entertainments, heavily influenced by the court masque. Davenant's second entertainment, *The Siege of Rhodes* (1656), was apparently mostly set in recitative, with vocal music by Henry Lawes, Henry Cooke, and Matthew Locke, and instrumental music by Charles Coleman and George Hudson: none survives. Samuel Pepys (1633–1703) was among those who saw the entertainment; it appears to have partly influenced his decision to compose a recitative setting of a soliloquy from *Catiline: His Conspiracy*.

Catiline was first performed in the summer of 1611 by the King's Men. Jonson had high hopes for this, his second, tragedy but Jacobean audiences were unimpressed. It seems that Cicero's lengthy orations to the senate in the fourth act severely tested their patience, leading Jonson to publish quickly the quarto text criticizing the ignorance of what he called 'these jig-ridden times'. Despite this inauspicious start, *Catiline* became more widely recognized later in the century. According to Gerard Bentley it was more commonly cited than any other play by Jonson or Shakespeare (Bentley, 1941–68, vi. chapter 6; see also Potter, 2010). Pepys first read *Catiline* on 18 December 1664, but did not see the play performed until 19 December 1668. As so often happens, lengthy anticipation resulted in great disappointment. After the performance Pepys concluded in his diary that it was 'a play of much good sense and words to read, but that doth appear the worst upon the stage'. The production that Pepys endured was merely a postlude to his decision to compose a setting of verses from the play. *Catiline* is not, however, an obvious choice for musical treatment. Pepys chose to set the opening soliloquy 'It is decreed. Nor shall thy fate, O Rome' (**P.6.1/1**). Composition was evidently a long and laboured process. According to his diary, Pepys began in April 1666 and did not finish until 11 November. He also received help from the court

musician John Hingeston (d. 1683). Pepys also had his household musician Caesar Morelli compose a setting of the same text, which dates from c. 1680 (P.6.1/2). Both settings are similar in style. Pepys's style of text-setting was undoubtedly influenced by the Interregnum experiments in recitative. As mentioned, he was particularly enamoured with *The Siege of Rhodes*, and had a disdain of vocal music in which the words were not 'plainly expressed'. Although Pepys called his setting 'recitative' it is perhaps better described as a declamatory air: every syllable gets a separate note, and the harmony is quite simple and slow-moving.

5. The Eighteenth Century

Catiline was one of several Jonson plays to be staged in the late seventeenth century; *Bartholomew Fair*, for example, was first revived in 1661. However by the early eighteenth century only three of Jonson's plays appeared frequently on the London stage: *Volpone*, *Epicene*, and *The Alchemist* (for which incidental music survives by Handel for a 1710 revival: HWV 43). The first two of these plays contain songs, though we have no way of knowing whether they were sung in these revivals, and if so how. Certainly no musical settings are known to have survived. Rather, we must next turn to Jonson's non-dramatic verse.

Jonson's exquisite two-stanza ode to the intoxicating nature of love, 'Drink to me only with thine eyes', was first published in *The Forest* (1616). It is not clear when or how the collection came about. Some of the poems had been composed a decade or more before publication, and it seems that none can be firmly dated to after 1612 (*The Forest*, 201). The first musical settings of 'Drink to me only with thine eyes' did not, however, appear until well over a century after publication of *The Forest*. But in large part due to the popularity of its musical afterlife, by the end of the eighteenth century the poem was well known in popular culture. Two examples: the opening line appeared in a popular 1797 hand-coloured

etching by Richard Newton (1777–98); it was also the subject of a late-nineteenth century painting by Charles Trevor Garland (1855–1906). The most famous musical setting (**N.1.1/1**) appears to date from around 1770. It was published in various arrangements aimed at the amateur market. The majority of early prints are three-voice glees, and are difficult to date although most appear to have been printed in the 1770s or 1780s. None was entered in the Stationer's Register. It seems to have been this setting that Frances Burney recalled in her diary as being sung by the two daughters of the Dean of Winchester in 1782; in her diary she describes it as 'a very pretty little old song' (1889, ii. 298–9). The nineteenth-century musical antiquarian, William Chappell (1809–88), included it in his *Popular Music of the Olden Time* (1855–9), noting that Charles Burney was among those who tried unsuccessfully to identify the composer. Burney had also included Alfonso Ferrabosco II's setting of 'Come, my Celia, let us prove' (**P.4.1**) in his *A General History of Music* (1776–89; see Burney, C., 1776–89, ii. 282). Burney did, however, call into question Ferrabosco's 'genius', concluding that his *Ayres* (1609) 'contain as little merit of any kind as I have ever seen in productions to which the name of a master of established reputation is prefixed' (Burney, C., 1776–89, ii. 118). It is worth noting that Burney was generally disparaging about the majority of seventeenth-century English composers. Of the composers to whom 'Drink to me only with thine eyes' has been attributed, the most likely candidate is Dr Henry Harington (1727–1816): a founder member of the Bath Harmonic Society and minor, but well known, composer of glees.

This is, be sure, only the most famous setting of 'Drink to me only with thine eyes': a further five settings eighteenth-century settings are known (**N.1.1/2–6**). It is tempting to suggest that these other settings were inspired by the popularity of the famous setting, but in fact all of the others appear to pre-date it. All but one are for solo voice and continuo; some have instrumental symphonies and interludes. They do, however, share the characteristic of being difficult to place chronologically. In terms of style, two appear to date to around 1730;

while another two appear to date to around the middle of the century. Only two settings carry an attribution. The pick of bunch is by the otherwise unknown Mr Andrews (N.1.1/3): perhaps Henry Andrews, the minor court employee with whom Handel stayed during his 1712 visit to London. The remaining setting is another three-voice glee (N.1.1/3), and was composed by Thomas Linley senior (1733–95). Though not published around the turn of the nineteenth century, in the posthumous *Works* of Linley senior and junior (1758–78), the setting seems likely to date to c. 1760–70.

Jonson's musical afterlife was not confined to small-scale chamber forms such as the glee. The 1770s also saw a return of Jonson's masques as complete entertainments, with two Jonsonian 'masques' presented at London's Covent Garden theatre: *The Fairy Prince* in 1771–2 and *The Druids* in 1774–5 (see also M. Butler and R. Savage, 'Masques: Stage History' in the present Electronic Edition). Neither was a masque as Jonson would have understood the term. Rather, both were quite free adaptations from various sources presented as quasi-operatic spectacles. The result was two works that resembled Jonson's originals in neither form nor intention. One was, to be sure, almost as deeply intertwined with the current political context as any of Jonson's entertainments.

In the summer of 1771 ten nobles were invested with the order of the Garter. Among them were King George III's eldest sons, George, the Prince of Wales (later George IV), and Frederic, the Duke of York and Bishop of Osnabruck. The spectacular ceremony at Windsor Castle captured the public's imagination and inspired two theatrical entertainments. The first to be staged was devised by David Garrick (1717–79). Based on Gilbert West's dramatic poem *The Institution of the Garter* published in 1742, *The Institution of the Garter, or Arthur's Roundtable Restored*, with music by Charles Dibdin (1745–1818), it premiered at Drury Lane on 28 October and ran for 33 nights (no music survives). Garrick's *Institution of the Garter* was closely followed by the staging of a similarly patriot and elaborate

entertainment in the rival Covent Garden Theatre. The entertainment was devised by George Colman the elder (1732–94), who enlisted Thomas Augustine Arne (1710–78) to compose the music. The result was a spectacular English opera, *The Fairy Prince*.

Colman was well versed in drama of the seventeenth century. During his Covent Garden tenure he staged several of his Shakespearean adaptations. He was also evidently familiar with Whalley's 1756 edition of *The Works of Ben Jonson*, and published his own adaptations of *Epicene* and *Volpone*. When it came to compiling his Institution-of-the-Garter-inspired libretto, Colman returned once more to Jonson. The potential analogy of the much admired Stuart prince with his Hanoverian counterpart offered by *Oberon* was simply too good to pass. To Jonson's masque, Colman added passages by Shakespeare, John Dryden, and Gilbert West. A patriotic farrago *The Fairy Prince* may have been, but the dramatic deficiencies were balanced by the high quality of the music and scenery; Arne's setting was generally seen by critics as a return to form. Fortunately, much of the music was published in vocal score (a complete edition, with separate introduction, is included here as an APPENDIX to the Music Edition). Despite enjoying a successful season, *The Fairy Prince* was performed in full for the last time in May 1772. Several of the songs circulated in manuscript. Most widely disseminated of these was the bawdy catch for the Satyrs, "'Buzz", quoth the blue fly'. In addition to manuscript copies, it was included in the third volume of *Apollonian Harmony* (c. 1795–8), a large collection of catches and glees associated with the Noblemen's and Gentlemen's Catch and Glee Club (generally known as the Catch Club), which ranked Arne among its members.

The Druids opened on 19 November 1774 (see Butler & Savage, 'Masques: Stage History', Electronic Edition). It too was also well received by London audiences, and ran for almost 60 nights over the season. The author of the adaptation opted for anonymity: it was advertised as 'a new pastoral Masque and Pantomime interspersed' (Stone, 1962, iii. 1850).

The music was composed by John Abraham Fisher (1744–1806), who led the Covent Garden orchestra from c. 1769 to 1778; indeed several members of *The Fairy Prince* cast also appeared in *The Druids*. Heavy on spectacle and dancing, *The Druids* was based on the central premise of an intrigue involving lovers at cross-purposes, the enchanted druid, and a dance of Cupids and Hymen. It began with several pastoral songs but this quickly descended into a variety show involving collapsing ladders, flying teapots, and acrobatics. The central episode of the entertainment involved Venus, Cupid, and Hymen, and was culled from Jonson's *Haddington Masque*. The work was also interspersed with a wide variety of material from Jonson and elsewhere. With the exception of a semi-public performance of the first part of *The Fairy Prince* in 1775, *The Druids* was to be the last Jonsonian masque staged publically until the modern revivals of the twentieth century.

1774 also produced another setting from a Jonsonian masque, although on a very much smaller scale than *The Druids*. A setting by Samuel Webbe (1740–1816) of a single song, 'To the old, long life and treasure' (**M.12.6A**), is found in a late eighteenth-century manuscript associated with the Catch Club (London, British Library, Add. MS 31806). The song was originally one of the antimasque songs from *The Gypsies Metamorphosed* (1621). Webbe is generally considered to be the most important composer of the glee; his lifetime almost perfectly covers the rise, development and decline of the genre. He began his association with the Catch Club no later than 1766, the year in which he won his first annual Prize Medal. The club awarded these annual medals to encourage new compositions. This Jonson song is just one of several hundred catches, canons, rounds, and glees composed by Webbe. Typical of many of his lighter three-voice catches, it was also one of his prize-winning ones, taking the Prize Medal in 1774.

It seems that at the Catch Club Jonson was not only remembered through his words. Add. MS 31806 also includes a short catch for three voices (in score), titled ‘Epitaph on Ben Johnson’ and attributed to ‘J. Hawkins sen.’ (fol. 94v):

The musical score is for a three-part setting. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The piece concludes with a double bar line and repeat dots.

The attribution seems to refer to James Hawkins senior (1662/3–1729), a minor composer mostly of sacred music, who spent much of his career at Ely Cathedral. It is not clear what prompted him to compose a Jonsonian elegy, though he was quite backwards looking in many respects; nor is it clear whether he was also responsible for the text as well as the music. It may be worth noting the similarity of the opening line to lines 9–10 of Jonson’s ‘*On My First Son*’ (*Epigrams*, 45: ‘Rest in soft peace, and, asked, say here doth lie BEN. JONSON his best piece of poetry’). Given the general accuracy of attributions in Add. MS 31806 and the style of the piece, there seems little reason to question the attribution to Hawkins. However, beyond a *terminus ante quem* the setting is difficult to date, but even if it were an early work it would by no means be the oldest song in the manuscript nor in the Catch Club’s repertoire.

Apart from Webbe, the Catch Club also heard settings of Jonson’s words by another distinguished member, the composer and organist, Richard John Samuel Stevens (1757–1837). As a fourteen-year-old boy Stevens had in fact performed in *The Fairy Prince* as one of the boys of the St Paul’s choir; his ‘Recollections’ (written between 1808 and 1827), also include a fascinating entry recounting the rehearsals (see Appendix: *The Fairy Prince*). Stevens is mainly remembered as a composer of glees. He gave careful consideration to the

texts he chose to set (Shakespeare was his favourite) and did most of his composing between 1780 and 1800. Despite being comparatively few in number, his glees are among the finest of the period; his best ones easily rank alongside those of Webbe. In terms of style, Stevens often moves away from the more traditional glee by placing the melody in the top part, and supporting this by clear harmonies with little counterpoint; this can be seen in his two settings of Jonson's words. In 1782 he composed a five-part glee using several lines (some quite loosely) from Jonson's 'Epitaph on Elizabeth, L. H' (N.1.1). The poem first appeared in Jonson's *Epigrams*, included in the 1616 folio. The identity of the dedicatee is unclear but the poem also circulated widely in manuscript. Stevens submitted the setting for one of the Catch Club prizes in the same year, but was unsuccessful. He returned to Jonson in the late 1790s, setting another five-part glee this time taking the text from *The Masque of Queens* (M.6.7A). One of his best works, the glee is dated 1 February 1799 in one of Steven's autograph scorebooks; he published a slightly revised setting in 1808. We know from Stevens's 'Recollections' that 'The Witches' Song' was quite popular and was performed at various public and semi-public occasions until at least 1810. The text of Stevens's four-part glee 'From Oberon, in Fairy Land' (composed, 1792; published, 1794) is sometimes attributed to Jonson. The text appears in numerous collections from the late eighteenth century and throughout the nineteenth, sometimes titled 'Robin Goodfellow'. It is in fact a ballad text published c. 1625, 'The Mad Merry Pranks of Robin Goodfellow' (to be sung to the tune of 'Dulcina', itself a Jacobean masque dance: for a transcription, see Ritson, 1813, iii. 296; it is a lengthy text, Stevens's setting runs to just over 100 bars). There is nothing to suggest that Jonson was the author; the attribution presumably came about largely because of the opening line.

6. The Nineteenth Century and Beyond

Stevens takes us into the early nineteenth century, which marks an end point for the music edition. This is not to say, however, that here the trail goes cold: quite the opposite. Well over a dozen settings of various Jonson texts were published in the nineteenth century; no doubt a systematic search would produce yet more results. It is no surprise that the nineteenth century saw a proliferation of Jonson settings. William Gifford's nine-volume edition of the *Works* was published in 1816. Gifford modernized Jonson and brought his work to a new generation; his edition remained the standard critical text for over a century. The nineteenth-century settings are primarily three- or four-voice glees, catches, or rounds, and are essentially an extension of the eighteenth-century glee tradition. Many of the composers are obscure figures. However, there are settings by comparatively well-known glee composers such as Thomas Attwood Walmisley (1814–56) and William Horsley (1774–1858), with even a setting of poem 7 from *The Forest* – ‘*Song: That Women Are but Men's Shadows*’ (‘Follow a shadow, it still flies you’) – by Charles Hubert Hastings Parry (1848–1918). Indeed, the range of texts set is quite varied, though the ‘Hymn to Diana’ and ‘Slow, slow, fresh fount, keep time with my salt tears’, both from *Cynthia's Revels*, are the most commonly encountered. Horsley's four-voice glee setting of ‘See, the chariot at hand here of Love’ also achieved a high degree of popularity. The poem had been included in the Jonson's *The Underwood*, one stanza of which had a previous and enduring life as the song ‘Have you seen but a white lily grow’ from *The Devil Is an Ass*. The lyric enjoyed renewed interest from composers in the early twentieth century and beyond, of note is the 1929 setting by Elizabeth Maconchy (1907–1994) for voice and piano (published by OUP, 1930).

Into the twentieth century we continue to find settings of Jonson, though inevitably there is a wider range of texts and composers began to move away from glee settings. Scattered among the plethora of minor composers, there are of course luminaries such as Ralph Vaughan Williams (1872–1958) and Benjamin Britten (1913–76). Britten included a

setting of the ‘Hymn to Diana’ in his famous *Serenade for Tenor, Horn, and Strings* (1949), while Vaughan Williams included a setting of ‘See, the chariot at hand here of Love’ in his 1929 opera *Sir John in Love*. Vaughan Williams had also contributed music, as did Gustav Holst (1874–1934), to a rare twentieth-century production of *Pan’s Anniversary*, staged in April 1905 as part of a Shakespeare festival in Stratford-Upon-Avon (see Butler & Savage, ‘Masques: Stage History’, Electronic Edition).

The most notable twentieth-century projects involving Jonson’s words were operas. Shortly before his death, Edward Elgar (1857–1934) was working on a project titled *The Spanish Lady* (Elgar Complete Edition, vol. 41, ed. Percy M. Young (1991)). The libretto by Elgar and Barry Jackson was based on *The Devil Is an Ass*, though it also included lyrics or lines from various Jonson masques including *Hymenai*, *The Masque of Beauty*, *The Haddington Masque*, *The Masque of Queens*, *Oberon*, *Love Restored*, and *Pleasure Reconciled to Virtue*. The musicologist Percy M. Young (1912–2004) arranged the fragments for performance in Cambridge in 1994, which was broadcast on BBC radio. The Jonsonian opera by Richard Strauss (1864–1949) was, however, completed. *Die schweigsame Frau* (*The Silent Woman*) premiered in Dresden on 24 June 1935. The libretto, by Stefan Zweig (1881–1942), was based on *Epicene*, which had also been the inspiration for another opera over hundred years earlier, *L’Angiolina ossia il Matrimonio per sussurro* (1800) by Antonio Salieri (1750–1825). Though a fine work, *Die schweigsame Frau* was one of Strauss’s least successful operas. In addition, Strauss had previously contemplated an operatic version of *Volpone* after Zweig’s free adaption of 1925. *Volpone* was, to be sure, the source for operas by Norman Demuth (1949), George Antheil (1953), and Francis Burt (1960).

7. Musicology and Ben Jonson

The twentieth century also saw the publication of the monumental Oxford edition of Jonson's works. Upon completion, in 1952, the edition was a repository for all then-known information the musical settings and their locations, greatly facilitating research into the music. The earliest Oxford volumes coincided with the earliest modern editions of the seventeenth-century settings of Jonson, such as Peter Warlock's 1928 edition (for voice and piano) of 'Have you seen but a white lily grow'. Warlock, born Philip Heseltine (1894–1930), was a talented composer though he is perhaps equally remembered as a writer on music as well for his activities as an avid editor and transcriber of early music (over 500 published items). By the late 1920s there was also recognition by literary historians that little research had been done on music in Jonson's works. In a 1929 article Edwin S. Lindsey (1897–1989) – a composer, and professor of English at the University of Chattanooga, Tennessee – made the case that while much work had been done on Shakespeare and music 'Jonson is neglected' (1929, 86). Lindsey went on to give a brief account of the settings that were known at the time, twenty-six songs in nine plays. Lindsey's article was soon followed by the publication of a Columbia University doctoral dissertation on the very topic, Willa McClung Evans's *Ben Jonson and Elizabethan Music* (1929); Baskervill's seminal study of the Elizabethan jig appeared in the same year. McClung's short monograph was a valiant attempt to understand the influence of music on Jonson. Her central thesis was that 'Jonson's rise and decline as lyricist and playwright were paralleled by the degree of his intimacy and collaboration with musicians' (p. xi). McClung's study was very much of its time; despite the many inaccuracies and misconceptions it remained the main text on the subject well after its (unrevised) reprinting in 1965.

By the 1960s the court masque was a frequently debated scholarly topic, which in turn entailed an examination of the surviving music; Jonson's works were central to many studies. To be sure, much more was done by literary scholars interested in the music than by

musicologists. As noted previously, the bulk of instrumental masque music survives in two-part format, which for many years was largely ignored. On one hand, it was seen as trivial amateur music (akin to the volumes *Court Ayres* and *Courtly Masquing Ayres* issued by Playford in 1655 and 1662, respectively). On the other hand, it was seen as being incomplete, as masque dances were clearly not performed in two parts. When musicologists began to look at the substantial two-part masque repertoire (largely on the back of renewed interest from literary scholars), much initial effort was spent on trying to match abstractly titled dances with particular masques and entertainments, an often wrong-headed and pointless endeavour. The process was fundamentally flawed as there is no way of knowing whether a particular dance was performed in a specific entertainment because it could have been wrongly or newly titled; it even could belong to an entertainment for which no libretto has survived. But also, there is little musical difference between masque music and non-masque music of the period, which makes *firm* associations with particular works even more difficult if not impossible (hence the tentative associations of the instrumental items included in this edition, explained in the individual headnotes). This type of endeavour reached a climax in Andrew J. Sabol's editions of masque music. First published as *Songs and Dances for the Stuart Masque*, it was soon expanded to include over 400 items (1959; enlarged 2/1978, further expanded in 1982). To Sabol's credit, he amassed the majority of the music associated with the court masque and made it readily available in a single volume. Unfortunately Sabol's editing skills did not match the ambition of the project, and he lacked a full understanding of how masque music was created and how it worked in practice. In the interim Sabol also produced a musical reconstruction of *Lovers Made Men* (1963). The edition was symptomatic of an increased desire to see such works performed; there were many staged reconstructions throughout the twentieth century (see Butler & Savage, 'Masques: Stage History', Electronic Edition).

Another aspect of musicological neglect (or disinterest) was that well into the 1960s seventeenth-century English music before Purcell was still somewhat of an unknown quantity for musicology as a discipline. It was far from a mainstream concern when in 1960 Murray Lefkowitz published his seminal monograph on William Lawes (1602–45), which included a substantial chapter on Lawes's masque music. Although the primary focus was naturally on the Caroline masque, the study was an important step in terms of musicological engagement with masque music in general. In 1970 Lefkowitz published *Trois Masques à la cour de Charles I^{er} d'Angleterre*, which made most of Lawes's masque music available (though the insertion of contrapuntal pieces to replace missing music is out of step with what we understand now of masque music).

Notable among specifically Jonsonian studies are David Fuller's two important articles in the 1970s: the first dealing with music in the masques (1973), the second dealing with music in the plays (1977). Fuller combined a literary sensitivity with at times penetrating analyses of the music and its context and sources. In 1974 the late Ian Spink's path-breaking study of seventeenth-century English song was also published, which greatly improved our understanding of the wider context in which masque and theatre songs existed and helped to create: it remains a central reference text.

The 1970s also saw a number of important articles by Mary Chan (née Joiner) dealing with the domestic song and theatre/masque repertoire and its sources. Chan's work culminated in her 1980 monograph *Music in the Theatre of Ben Jonson*, the only full-length study since McClung to deal specifically with Jonson and music. Chan's title is, however, misleading. There is a good introduction to music in the Elizabethan theatre, and though there are copious music examples – transcriptions (generally uncritical, sometimes inaccurate) of all contemporary music then known to be associated with Jonson – Chan discusses very little of the music in any detail (some is not commented upon at all). Indeed, much of the music

was largely irrelevant to Chan's central thesis. Chan's main concern seems to be an attempt to argue that Jonson's late plays deserve better critical reception. Moreover, she argues that Jonson is better when referring to music than when actually using real music or musicians. A central flaw in Chan's argument is that she relied solely on songs for which musical settings survive, and assumes them to be exactly representative of what Jonson intended. It is nevertheless a valuable and important study. As will be seen from copious references throughout this edition, Jonson scholarship has also greatly benefitted from Peter Walls's excellent 1996 monograph *Music in English Courtly Masque, 1604–1640*. The work was a revision of Walls's doctoral thesis (1976), and will remain the main reference text for the topic. Walls discusses most of the Jonson masques, with thoughtful, perceptive, and often detailed analyses of the music. The current editor's debt to Walls's study will be clear from the copious references throughout the headnotes and elsewhere. One of the things that Walls makes clear is that antimasque dances in particular derived their force primarily from the choreography. Barbara Ravelhofer's 2006 monograph, *The Early Stuart Masque: Dance, Costume, and Music*, has brilliantly brought together the available information from an impressive array of documents and sources, and has filled many of the gaps in our knowledge in this vital area.

The preceding account is but the briefest of overviews, and a meagre representation of the scholarly work relating to music and Ben Jonson. A much fuller picture can be gleaned by glancing through the bibliography, though the best place to start is perhaps David Lindley's most recent contribution (2010) and his essay on the politics of music in the court masque (1998). Much has clearly been done: the definitive account remains to be written.

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 Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance*,
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LIST OF SOURCES

MANUSCRIPTS

Great Britain (GB)

Cambridge, Fitzwilliam Museum, Mu. Mus. 734

Cambridge, Magdalene College, Pepys Library, MS 2591

Cambridge, Magdalene College, Pepys Library, MS 2803

Carlisle Cathedral, Dean and Chapter Library, MSS Box B1

Edinburgh, University Library, Main Library, MS La.III.483 (JnB 35)

University of Edinburgh, Centre for Research Collections, Mus. m. 1 (formerly Reid
Music Library, P637 R787.1)

Glasgow, Euing Music Library, MSS R.d.58–61

Glasgow, Euing Music Library, MS R.d.94

London, British Library, Add. MS 10444

London, British Library, Add. MS 11608

London, British Library, Add. MS 15117 (JnB 17)

London, British Library, Add. MSS 17786–91

London, British Library, Add. MS 24665

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Oxford, Christ Church, Mus. 44

Oxford, Christ Church, Mus. 87

Oxford, Christ Church, Mus. 439

Oxford, Christ Church, Mus. 736–8

Ireland (IRL)

Dublin, Trinity College, MS 412

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Youll, H. (1608), *Canzonets to Three Voices*

Ferrabosco II, A. (1609), *Ayres*

Dowland, R. (1610), *Variety of Lute-Lessons*

Brade, W. (1617), *Neue ausserlesene liebliche Branden* (Hamburg and Lübeck)

Peerson, M. (1620), *Private Music, or the First Book of Ayres and Dialogues*

Adson, J. (1621), *Courtly Masquing Ayres*

Simpson, T. (1621), *Taffel-Consort* (Hamburg)

Starter, J. J. (1621), *Friesche Lust-Hof* (Amsterdam)

Playford, J. (1651), *The English Dancing Master*

(1652), *Select Musical Ayres and Dialogues*

(1653), *Select Musical Ayres and Dialogues*

Lawes, H. (1655), *The Second Book of Ayres and Dialogues*

Playford, J. (1659), *Select Ayres and Dialogues*

Hilton, J. (1667), *Catch that Catch can: or The Musical Companion*

Lawes, H. (1669), *The Treasury of Music*, 2 vols.

Playford, J. (1672), *An Introduction to the Skill of Music*

(1673), *The Musical Companion*

D'Urfey, T. (1719), *Wit and Mirth*

Anon. [?Henry Harington] ([c. 1780?]), *Drink to me only with thine eyes*

Linley, T. (c. 1800), *The Posthumous Vocal Works*

Andrews, Mr ([c. 1730?]), *Drink to me only with thine Eyes*

Oswald, J. ([c. 1762?]), *The Thirsty Lover*

Anon. ([c. 1730?]), *To Celia, A Song*

SOURCE DESCRIPTIONS

Double underlined references indicate other entries in the Source Descriptions. Place of publication is London, unless stated otherwise. For detailed discussions of watermarks mentioned here, readers are referred to both volumes of *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, ed. A. Ashbee, R. Thompson, and J. P. Wainwright (2001 and 2008) (Aldershot).

Abbreviations:

INV. a portion of a manuscript written from the end with the volume inverted
fol. / fos. folio / folios

MANUSCRIPTS

GREAT BRITAIN (GB)

Cambridge, Fitzwilliam Museum, Mu. Mus. 734 (formerly 24.E.13–17). Five early seventeenth-century quarto partbooks from an original set of six, in their original calf bindings with the arms of James I impressed on the sides and lettered C[anto], A[lto], Q[uinto], S[est], and B[asso] respectively. The Tenor book has been lost since at least 1849 when the set was auctioned by Puttick and Simpson (lot 549) as part of the library of the impresario and writer William Ayrton (1777–1858). The set as it now stands was purchased from Maggs by the Fitzwilliam Museum in December 1917. It seems that the set was begun for use by royal musicians during the reign of James I, and that it continued to be used and added to after the Restoration.

The contents divide into three main sequences. The first, probably compiled c. 1615–25, consists of six-part textless madrigals and motets by Italian composers, or by composers of Italian descent living in England: Felice Anerio, Jerome Bassano, Giovanni Croce, Alfonso Ferrabosco I, Orlando de Lassus, Luca Marenzio, Francesco Rovigo, and Orazio Vecchi. All except one piece – an instrumental fantasia by Jerome Bassano – appear to be instrumental adaptations of vocal music. The second sequence consists of 23 pieces, and was compiled around the same time as the first section. All but two pieces (also textless madrigals) are dances; all but the last are in the same elegant Jacobean hand as the madrigals and motets of the first sequence. The last piece in the sequence is a dance by John Adson (d. 1640) entered in a later, less tidy hand: it probably dates from the 1630s. The main copyist of these sequences also copied the following manuscripts: London, British Library, Madrigal Society MSS G.37–42; Los Angeles, University of California, William Andrews Clark Memorial Library, Music MSS fF1995M4; and some of Oxford, Christ Church, Mus. 56–60. In Mus. 734 the composers of the dances are identified by initial, implying that they were known to the copyist: A[lfonso] F[errabosco], J[ames] H[arding], A[ugustine] B[assano], J[eronimo] B[assano], R[obert] J[ohnson], N[athaniel] G[iles], and T[homas] L[upo]. In their *Musica Britannica* edition of Ferrabosco's *Consort Music of Five and Six Parts*, Christopher Field and David Pinto have suggested that this copyist was Andrea Lanier (d. 1660), a member of the royal wind band who was paid for supplying the court with music books on several occasions (see Field & Pinto, 2003, 210). However, an alternative candidate may be presented: John Adson. There are notable similarities between the Adson piece and the earlier pieces in Mus. 734. The differences in the hands can be accounted for by the different speeds at

which they were written. The rest of the manuscript's contents are found by reversing the volumes, and are headed in the Canto book '5 partt things ffor the Cornetts'. They were copied by John Gamble (?1610–87), who probably added them sometime after his appointment as a royal wind musician in 1660. The Gamble sequence consists of music by Matthew Locke (the famous 'Music for his Majesty's Sackbuts and Cornetts'), Charles Coleman, and Nicholas Lanier, as well as a number of fragments of pieces.

The second sequence includes arrangements of three dances tentatively associated with two of Jonson's masques. Mus. 734 is a primary source for the first main masque dance (**M.6.3**) from *The Masque of Queens* (1609), and for two of the main masque dances from *Oberon* (1611) (**M.7.4(b)** and **M.7.6(b)**). The six-part, two-treble scoring of the dances indicates that they are for wind band (the royal violin band at this time played music scored for five parts, with a single treble line). *Bibliography*: Dart, 1958; Charteris, 1973–4; Lasocki, 1983; Coover, 1988; Holman, 1993; Walls, 1996; Field & Pinto, 2003.

Cambridge, Magdalene College, Pepys Library, MS 2591. Manuscript volume of 'Songs & other Compositions Light, Grave, & Sacred, for a Single Voice. Adjusted to the particular compass of mine; with a Thorough-Base on y^e Ghitarr by Cesare Morelli'. The volume contains songs, arranged for bass voice, guitar (in tablature), and figured bass, by Cesare Morelli for Samuel Pepys. It is written in Morelli's distinctive, large hand, and contains songs of various types and languages (e.g. 'Beauty retire', 'Amanti, fuggite', 'Les cocus sont bons', 'To be or not to be' (recitative setting), and most of the choral parts of *The Book of Common Prayer*). The volume is handsomely bound in black morocco, partly blind-tooled and partly in gilt tooling and red morocco inlaid. There is a

‘Table’ of contents, which lists all but two songs (one in Latin, the other in Spanish) which were later added to the volume. The volume is dated 1693, although this is likely to refer to the binding date. Morelli left England in 1682, and the manuscript appears to have been compiled c. 1680.

Morelli (fl. late 1660s–86) was an Italian singer, lutenist, and composer of Flemish origin (see *Grove Music Online*). He entered the service of Pepys in 1675, arriving in London in April of that year. The appointment came about through the recommendation of the merchant Thomas Hill, a friend of Pepys, who had encountered Morelli in Lisbon. Morelli remained in England until his return to Flanders in 1682, though his Catholicism forced him to spend much of his time away from London. Morelli taught Pepys to play the guitar, and in 1680 published a tutor, *A Table to the Guitar* (n. p.). He is last heard of in 1686 asking Pepys to secure him a place in James II’s chapel. Morelli copied a large number of songs for Pepys (including some of his own compositions), arranged for his bass voice and set to a simple guitar accompaniment. They survive in four manuscripts, now in the Pepys Library: MSS 2591, 2802, 2803, and 2804.

MS 2591 includes Pepys’s quasi-recitative setting of the first soliloquy from *Catiline: His Conspiracy* (P.6.1/1). According to his diary, the setting was composed over several months in 1666. In December of the same year, the court musician and composer, John Hingeston (d. 1683) added a bass to Pepys’s vocal line. The simple, chordal guitar accompaniment was added by Morelli. *Bibliography*: Emslie, 1953; Emslie, 1955; Emslie, 1957; Rose, 1965; Spink, 1974; *Grove Music Online* (R. Short, ‘Morelli, Cesare’).

Cambridge, Magdalene College, Pepys Library, MS 2803. Manuscript containing songs, arranged for bass voice, guitar (in tablature), and figured bass, by Cesare Morelli (fl. late 1660s–86) for Samuel Pepys. Copied c. 1680, the manuscript is bound with an edition of Pietro Reggio's *Songs set by Signior Pietro Reggio* (1680). Pepys also had Morelli transpose the songs from Reggio's book from soprano to bass to suit his (bass) vocal range (MS 2804). MS 2803 includes a setting by Morelli (**P.6.1/2**) of the first soliloquy from *Catiline: His Conspiracy*, probably composed c. 1680. Pepys had also made a setting of the same text (**P.6.1/1**); it seems that he had Morelli compose his own arrangements of Pepys's favorite verses. *Bibliography*: Emslie, 1953; Emslie, 1955; Emslie, 1957; Rose, 1965; Spink, 1974. See also notes for Cambridge, Magdalene College, Pepys Library, MS 2591.

Carlisle Cathedral, Dean and Chapter Library, MSS Box B1 (Bishop Smith's Partsong Books). Two partbooks (Altus/Triplex and Bassus) of an original set of three, known as 'Bishop Smith's Partsong Books'. A note inside the front covers reads 'Thomas Smith Jan: 8. An: 1637, although some of the music is much earlier. 'Roger Smith, his Booke' is inscribed in the Bassus book, in an earlier hand. The manuscript is mostly in the hand of Thomas Smith (1614–1701). In 1637 he was a Fellow and Tutor at Queen's College, Oxford. He later became Canon (1660), Dean (1671), and Bishop of Carlisle (1684–1701). Nothing is known of the manuscript's subsequent whereabouts until the early twentieth century when it came into the possession of James Walter Brown. He

received them in February 1917 from the widow of a friend who had found them among her late husband's possessions. Brown recalled that his friend had claimed to have bought the manuscript at a book-stall, probably in Edinburgh. He first described the manuscript in two articles in the 1920s, and had intended it to be housed in the Bodleian Library: they remain in the Cathedral Library at Carlisle.

The partbooks contain two voices of 73 part-songs, mainly in English including a partsong cycle by Richard Nicholson (*c.* 1570–1639), first Heather Professor of Music, Oxford, and pieces composed upon the death of Prince Henry in 1612. Composers represented are John Bennett, William Byrd, William Child, Richard Dering, Michael Este, Alfonso Ferrabosco II, Nicholas Lanier, Henry Lawes, Thomas Morley, Richard Nicholson, Martin Peerson, Arthur Phillips, Thomas Weelkes, and John Wilbye (for inventory, see Cutts, 1972). Each partbook also includes some songs for treble and bass, set out in choir-book layout on facing pages. At the end of the Bassus book there are also some scales and exercises for bass viol and for voice, suggesting that the manuscript had a pedagogical function. The manuscript is a unique source for Alfonso Ferrabosco II's setting of the poem 'The Hourglass' (N.3.5). The setting is incomplete, lacking one part, and pre-dates the publication of the poem in *The Underwood* by at least 15 years.

Bibliography: Brown, 1920; Brown, 1921; Doughtie, 1969; Cutts, 1971; Cutts, 1972; Cutts, 1984; Rastall, 2008; Cunningham, 2009.

Edinburgh, University Library, Main Library, MS La.III.483 (JnB 35). Three partbooks (Cantus, Tenor, and Bassus) from an original set of five, bound as a single volume. Known as the 'St Andrews Psalter', the books were compiled *c.* 1562/66–90 by

Thomas Wode (d. 1592), a vicar of St Andrews. Two complete copies of his partbooks were made. The sets are now housed in libraries in Ireland, the UK, and in the United States: Dublin (Trinity College; Quintus); Edinburgh (University Library; both Cantus and Bassus books, and one of the Tenors); London (British Library; Altus); and Georgetown (University Library; duplicate Altus). Two volumes are lost (duplicate Tenor and Quintus). The partbooks primarily comprise sacred songs and instrumental pieces (for complete inventory and transcriptions, see Hutchison, 1957). The Bassus manuscript of the set contains the bass part for a highly ornamented setting of ‘Have you seen but a white lily grow’ (**P.8.1(e)**) from *The Devil Is an Ass* (1616). The corresponding treble part is found in IRL-Dublin, Trinity College, MS 412. *Bibliography*: Hutchison, 1957; Edwards, 2007.

University of Edinburgh, Centre for Research Collections, Mus. m. 1 (formerly Reid Music Library, P637 R787.1) (Magdalen Cockburn MS). Upright folio manuscript collection of vocal and instrumental music, probably copied *c.* 1671. Seventeenth-century brown leather binding, with blind-tooled borders, stamped on front and rear, in gilt tooling, ‘I F’. There appear to be two paper types in the manuscript, both typical of post-Restoration manuscripts: a seven-point foolscap watermark countermarked ‘P B’, and a slightly smaller seven-point foolscap with no countermark. The manuscript contains different rulings, which supporting the suggestion that it was copied, at least partly, before binding (see Stell, 1999). On the inside front board is the inscription, ‘magdalen cockburn Iohn’. The book was evidently owned by the Carre family by the early eighteenth century: the bookplate of ‘Mr George Carre Advocate’ is pasted on the inside

of the front board. Evelyn Stell has suggested that the bookplate dates from the nineteenth or twentieth centuries, but it is more likely to date to the early eighteenth. The rear inside board is crudely inscribed 'I F 1671' and also features a bookplate indicating the book's purchase by the Reid Music Library in 1947. The manuscript was compiled by no fewer than three copyists. Stell identified the lyra-viol copyist as that found in several of the Panmure manuscripts. She further suggests that the book or part of it was re-bound for 'I F' in 1671; however, among the lyra-viol pieces there is an arrangement of Matthew Locke's 'Macbeth' tune, which dates from the late 1660s.

Much of the manuscript consists of solo lyra-viol music in tablature by anon., John Esto, Mr [Thomas?] Gregory, John Grome, George Hudson, Simon Ives, John Jenkins, John Lillie, Matthew Locke, John Moss, Christopher Simpson, and William Young: much of this dates to the 1650s and 1660s. The lyra-viol music is followed by keyboard arrangements of music, some attributed to Louis Grabu, others incomplete and unattributed. At the end of the manuscript there are eight unattributed songs for (treble) voice and bass, including William Lawes's popular settings of Robert Herrick's 'Gather ye Rosebuds' and 'O my Clarissa' (both probably copied from John Playford's printed collections), a setting (possibly by William Lawes) of Thomas Carew's poem 'Secrecy Protested', and 'How cool and temp'rate am I grown' by Henry Lawes. The sequence also includes – and is the copy-text for – a setting of 'Have you seen but a white lily grow' (**P.8.1(b)**) from *The Devil Is an Ass* (1616). All of the songs in this sequence date from the period *c.* 1616–40, though were copied much later. *Bibliography:* Stell, 1999.

Glasgow, Euing Music Library, MSS R.d.58–61 (Playford's *Musical Companion* autograph). Four duodecimo partbooks in vellum covers, containing 108 partsongs (for two, three, and four voices), dialogues and catches mostly in the hand of John Playford (d. 1686/7), copied c. 1657–62. Each partbook bears his initials, 'I. P.', on the cover. According to a note in the Cantus Secundus book, the set was later owned by the Church of England clergyman and musician James Clifford (d. 1698) who 'bought this sett of musick books of Mr Rich. price's widow Mrs Dorothy Price for 7s.-6d'; Clifford also dated the inscription 'Decemi. 30.1674'. The set were acquired by the Glasgow University Library in December 1936, when they were transferred from the Royal Technical College (formerly Anderson's College). This was one of a number of manuscripts bequeathed to the College by the Glasgow insurance broker William Euing (1788–1874) upon his death, now designated the Euing music collection (see the website of the Special Collections department at Glasgow University Library, <<http://special.lib.gla.ac.uk>>). It is not known when or how Euing acquired the Playford partbooks.

Ian Spink (1965–7) convincingly demonstrated that the partbooks are connected with the Old Jewry Catch Club, of which Playford was a member. Playford dedicated *The Musical Companion (1667)* 'To his endeared Friends of the late Musick-Society and Meeting, in the Old-Jury, London'; Spink further suggested that the books are the source from which most of *The Musical Companion (1667)* was compiled. Some of the pieces in the manuscript set were not published and several leaves are missing: Cantus Primus, fos. 5, 11, 14, 47 (50 leaves); Cantus Secundus, fos. 6, 10, 12, 13, 34 (36 leaves); Bassus, fos. 7, 10, 14, 44 (48 leaves); Basso continuo, fos. 9, 31, 33 (35 leaves). The set includes a

concordance for Nicholas Lanier's setting of Jonson's 'Though I am young and cannot tell' (**P.9.1/2(b)**) from *The Sad Shepherd* (1641). Lanier's setting was published in the 1667 and 1673 editions of *The Musical Companion*. *Bibliography*: Spink, 1965–7; Spink, 1966b; Thompson, 1995.

Glasgow, Euing Music Library, MS R.d.94. Oblong folio manuscript, in the hand of the organist and composer Richard John Samuel Stevens (1757–1837). Stevens used the first ruled page before p. 1 as a title-page: 'Catches and Glees / Composed by / R. J. S. Stevens', above which he signed 'RJS Stevens / Charterhouse / 1796'. The manuscript contains 58 catches and glees for three, four, and five voices (all by Stevens), setting various authors including anon. Francis Beaumont, Abraham Cowley, John Fletcher, J. Haylock, Ben Jonson, John Milton, Alexander Pope, Shakespeare, and William Shenstone. It is clearly a fair copy collection, and over 30 of the pieces were published between 1789 and 1808. Many pieces in the manuscript include revisions by Stevens, as well as his retrospective comments on composition and publication dates, and performers etc. Comments are included with the pieces; the 'Index' (at the front of the manuscript) also gives details of publications. Much of the information given in the manuscript about dates of publication and revisions are corroborated in his 'Recollections' (written in between 1808 and 1828), and could be used to corroborate or expand upon some the information given in the recollections. The manuscript is the unique source for a five part setting lines from Jonson's 'Epitaph on Elizabeth L. H.' (**N.1.1**), from the *Epigrams* (1616). Stevens begins with the third line of the poem, 'Underneath this stone' (pp. 39–41), and introduces a number of textual variants. The setting has been crossed-out (with a

large X through each stave, though the music still entirely legible), with the following note at the end (p. 41): 'Reset Page 51. / Vol. 1'. The implication is that it was transferred to another manuscript, possibly with revisions. The identity of that manuscript is unknown.

MS R.d.94 was acquired by the Glasgow University Library in December 1936, when it was transferred from the Royal Technical College (formerly Anderson's College). It was one of a number of manuscripts bequeathed to the College by the Glasgow insurance broker William Euing (1788–1874) upon his death, now designated the Euing music collection (see the website of the Special Collections department at Glasgow University Library <<http://special.lib.gla.ac.uk>>). It is not known when or how Euing acquired the manuscript. *Bibliography*: Argent, 1992.

London, British Library, Add. MS 10444. Small oblong quarto guardbook comprising two distinct collections of two-part music (tune and bass). The first contains Jacobean masque dances, copied *c.* 1625; the second contains suites 1–3 and 6–8 from Matthew Locke's 'Consort for Several Friends', copied *c.* 1650s? Now in modern British Library bindings, it is bound with Add. MS 10445, which contains music (also in two parts) by John Coprario, John Jenkins, William Lawes, Mathew Locke, and Jean-Baptiste Lully. The music historian, Charles Burney (1726–1814) owned both manuscripts in the eighteenth century (he annotated Add. 10445, fol. 40). They were acquired by the British Museum in 1836. Despite some arguments to the contrary, there is little evidence to suggest that Burney did not simply bundle together the earlier (Jacobean period) masque music with the later music (which dates from the 1630s, 1640s, 1660s, and 1680s). The

surviving two-part format of the masque music represents only an outline of the original scoring, which was typically in five parts with a single treble line. They are, however, complete in that they represent how they would have been composed. The outer parts were composed first, and the task of compiling the inner parts usually fell to a second person (for a detailed discussion of the process, see Holman, 1993, 186–96). The treble parts of the masque dances were copied by Sir Nicholas le Strange (1603–55); the identity of the bass part copyist is unknown. Add. 10444 is one of the most important sources of the masque dance repertory. However, much ink has been spilt by musicologists and literary scholars attempting to establish connections between the dances and their original context simply by relating titles. In this edition 18 items from Add. 10444 have been tentatively connected with six Jonsonian masques. The manuscript is a secondary source for **M.3.1–4** from *Hymenaei* (1606); a secondary source for **M.6.1(a)** and the copy-text for **M.6.2** from *The Masque of Queens* (1609); a secondary source for **M.7.2**, **M.7.4**, **M.7.6** and **M.7.8** and the unique source for **M.7.3** from *Oberon* (1611); the unique source for **M.8.1** from *Love Freed From Ignorance and Folly* (1611); the unique source for **M.10.1–4** from *For the Honour of Wales* (1618); the unique source for **M.11.1** from *News from the New World Discovered in the Moon* (1620); the copy-text for **M.12.1** from *The Gypsies Metamorphosed* (1621). *Bibliography*: Cutts, 1955; Willetts, 1965; Knowlton, 1966 (includes complete transcription); Knowlton, 1967; Sabol, 1978 (includes complete transcription); Thompson, 1990; Holman, 1993; Walls, 1996; Ashbee, 2001.

London, British Library, Add. MS 11608. Small folio manuscript containing a large collection of songs by Alfonso Balls [or Bales], Thomas Blagrave, Thomas Brewer, Thomas Campion, Charles Coleman, Richard Dering, Thomas Ford, T. G. [Thomas Gregory?], John Hilton, Thomas Holmes, Simon Ives, Robert Johnson, Nicholas Lanier, Henry Lawes, William Lawes, Robert Ramsay, and John Wilson. Almost a third of the songs are by John Hilton (d. 1657). One of the largest collections of mid-seventeenth-century English songbooks (copied *c.* 1640–60), Add. 11608 is especially interesting for its written-out embellishments. Three copyists are evident, one of whom is presumably Hilton himself: Hand A (?John Hilton): fos. 2–11, 15–51, and 79–86v (INV.); Hand B: fos. 11v–14v; Hand C ('T. C.'): fos. 51v–78, and 81v–3 (INV.), it is noteworthy that Hand C added several bass lines and choruses of his own. The date 1656 is found following Hilton's name on fos. 64 and 70, which has led some commentators to suggest that the collection was compiled during the 1650s. However, Mary Chan (1979b) has convincingly suggested that most of its contents were entered over the period from 1641 to around the time of Hilton's death, in 1657. Chan further suggested that the volume was a collaborative effort, perhaps by a performing group with which Hilton was associated. The various additions and notes strongly suggest that the manuscript was regularly used as a performance text. Now in a modern British Library binding, a fragment of the original vellum cover is pasted onto the front flyleaf. The watermarks are of the 'Grapes' type. By 1760 the manuscript was owned by R. Guise of Abbey (fol. 1v is thus signed, and dated 12 February 1760): this was presumably Richard Guise (d. 1806), Gentleman of the Chapel Royal and Master of the Children at Westminster Abbey. It was acquired by the British Museum from 'T. Thorpe' on 17 June 1839. Thomas Thorpe (1791–1851)

was a London bookseller; his shop was no. 178 Piccadilly, opposite Burlington House. Thorpe published an extensive sale catalogue of over 1,700 items in 1839, though none of the descriptions seem to match Add. 11608.

The manuscript contains several Jonsonian songs. It is a secondary source for **M.5.1/1(a)** and a unique source for **M.5.1/2**, both late settings of ‘Beauties, have you seen a toy’ from *The Haddington Masque* (1608). The first is a three-part setting by Henry Lawes (here unattributed); the second is an anonymous two-part setting. They were entered by Hand A (?Hilton) in the catches section of the manuscript. The three-part version was entered first, with the two-part version added across the top of the page. Chan has argued that the catches section was entered at around the same time as the main section of the manuscript (i.e. early 1640s). The manuscript is also the unique source for **M.13.3**, a setting of ‘Do not expect to hear of all’ from *The Masque of Augurs* (1622), attributed to Nicholas Lanier (also copied by Hand A). *Bibliography*: Emslie, 1953; Chan, 1979b; Fogle, 1979; Spink, 1966b; Spink, 1971; Spink, 1974; Chan, 1990. *Facsimile*: Jorgens, 1986–9, iv.

London, British Library, Add. MS 15117 (JnB 17). Small folio manuscript, apparently copied no later than 1616, containing songs for treble voice with lute accompaniment (in French tablature). The British Library online catalogue gives a date of *c.* 1630, presumably taken from the notes at the end of the manuscript; however, a date of *c.* 1616 is much more likely. The songs were entered by a single scribe. The texts are mostly in a secretary hand, with some italic writing. At the beginning of the manuscript there are several instrumental pieces in tablature, and madrigals or sacred songs arranged as solo

songs. The latter part of the manuscript is comprised of solo songs: composers represented include John Dowland, Robert Jones, ‘Mr Candishe’ [?Michael Cavendish], Thomas Morley, Thomas Tallis and William Byrd. On fol. 24 there is a table of contents for Richard Allison’s *Psalms of David in Meter* (1599), suggesting that Add. 15117 once contained a handwritten copy of the psalms. The manuscript contains settings of texts by Sidney, Thomas Campion, and Jonson; it is also the source for the famous ‘Willow Song’ from Shakespeare’s *Othello* (fol. 18). There are notes of various kinds at either end of the manuscript. The names of two seventeenth-century owners are inscribed: John Swarland (fol. 1v) and Hugh Floyd (fol. 25v). In the early nineteenth century it was owned by a Thomas Dodd, from whom it was purchased by the British Museum on 13 April 1844. This was presumably the bookseller Thomas Dodd (1771–1850), who in the late 1790s supplied the infamous Shakespeare forger William Henry Ireland with flyleaves excised from old books (see *ODNB*). It is not clear how Dodd came to be in possession of Add. 15117. By the 1840s his fortunes were in reverse, and he was forced to take several jobs as a cataloguer: he catalogued Lord Yarborough’s collection for sale by Colnaghi; the Francis Douce collection for the Bodleian Library; Horace Walpole’s collections at Strawberry Hill for the auctioneer George Robins. The volume is in a British Museum binding, with the original vellum binding preserved at the end of the manuscript. The watermarks are of the ‘Pot’ type found in several Jacobean manuscripts.

Add. 15117 includes a concordance for Alfonso Ferrabosco II’s ‘Come, my Celia, let us prove’ (**P.4.1**) from *Volpone* (1606). More importantly, it has the earliest known setting of ‘Have you seen but a white lily grow’ (**P.8.1(a)**) from *The Devil Is an Ass* (1616): all other settings are related to this, and it seems likely that some incarnation of

this setting was used in early performances of the play. The setting is the latest datable item in the manuscript; indeed, much of the music is much older, with several pieces dating from the last quarter of the sixteenth century. The manuscript has been described in detail in Chan, 1969. *Bibliography*: Cutts, 1959a; Chan, 1969. *Facsimile*: Jorgens, 1986–9, v.

London, British Library, Add. MSS 17786–91. Set of six oblong quarto partbooks containing vocal and instrumental music in five, six, and seven parts, mostly by English composers from the late sixteenth and early seventeenth centuries. The partbooks have strong associations with New College, Oxford, and its sister college at Winchester. The two best-represented composers of the vocal pieces are William Wigthorpe (organist of New College, 1598–1610) and Thomas Weelkes (organist of Winchester College, who received his BMus degree at New College in 1602) (see Monson, 1972). The manuscript appears to have been copied by a single scribe over a period of time – probably c. 1620–30 – which resulted in a change in some aspects of the hand. These changes can be generally observed as a move from the more formal, calligraphic hand of the earlier sections, to a less formal style in the later sections. The most notable changes between the two styles can be observed in the treble clefs and in the formation of upright single quavers. The manuscript appears to have been copied in stages: adding sets of pieces at a time, and then later adding to these sections. The watermarks are of the ‘Pot’ type (initialled ‘P O’, and ‘PB/O’), found in several Jacobean manuscripts. The set are now bound in a modern British Library binding; there is no indication of the original binding, and the leaves have been mounted. Nothing is known of the manuscript’s provenance

before its purchase by the British Museum from Puttick's on 25 June 1849 (lot 578). The set is the unique source of a five-part consort version of the highly popular 'The First Witches' Dance' (**M.6.1(a)**) from *The Masque of Queens* (1609). The style of the dance is typical of antimasque dances, and it is certainly possible that the Add. 17786–91 version is (or is closely related to) the version heard in the performance of the masque.

Bibliography: Monson, 1972; Monson, 1978; Monson, 1982; Coover, 1988; Pinto, 1991.

London, British Library, Add. MS 24665 (Giles Earle's Book). Oblong octavo songbook copied c. 1610–26, containing English and Latin songs (voice and unfigured bass) and Latin mottoes, and a mock Welsh-English song to 'cussin Tafée' (fol. 82v; text only). The manuscript is inscribed 'Giles Earle his Booke / 1615' (fol. 3), and '*Egidius Earle heene lirim / possidet qui compaetus suit / mense Septembris./1626*' (fol. 1); fol. 3 also contains six entries for '1610'. The watermarks ('Pillars' and 'Grapes', both marks from Norman mills) also indicate that the paper of the manuscript dates from the first quarter of the century. A single copyist entered the music. The otherwise unknown Giles Earle presumably entered some of the texts at either end of the volume. The manuscript consists of blank pages, on which were drawn staves (individually) as needed; a rastrum was not used, a practice which is also indicative of the earlier part of the century. The treble and bass parts are given on facing pages, suggesting that the book was used for performance. The red leather binding with gold tooling dates to the mid-nineteenth century; one of the front flyleaves has a watermark dated 1859. The manuscript was purchased by the British Museum on 17 May 1862 from the London bookseller Joseph Lilly (traded 1831–68; several other manuscripts came to the British Library via Lilly).

Although the manuscript does not contain composer attributions, many of the items can be identified as by John Dowland, Thomas Campion, John Danyel, Philip Rosseter, Robert Jones, Thomas Morley, William Byrd, Alfonso Ferrabosco II, Daniel Batchelar, and John Bartlett. Many of the songs include written-out ornaments, which are of particular interest. A table of contents is given on fos. 4v–5; however, as Elise Jorgens has noted, the contents are only accurate ‘once its “Pag” numbers are read as *song* numbers . . . except for its inclusion of songs that are no longer present’ (Jorgens, 1986–9, i. p. v). There are several pages (and thus songs) missing: for example, the treble of no. 26 now faces the bass of no. 31; the page containing no. 33 is listed in Hughes-Hughes, 1906–9 but has since been abstracted.

The manuscript is the unique source for **P.2.1/1**, an anonymous setting of ‘If I freely may discover’ from *Poetaster* (1601): the only song of the play for which music has survived. Given its date, the Add. MS 24665 setting is likely to have been associated with an early performance of the play. Next to ‘If I freely may discover’ there is also a setting of ‘The Dark is my Delight’ from John Marston’s *The Dutch Courtesan* (1603–4). *The Dutch Courtesan* and *Cynthia’s Revels* were both written for the same company of child actors: the Children of the Chapel, or the Children of the Queen’s Revels. David Fuller (1977) has plausibly suggested that Giles Earle may have acquired a manuscript of music from the company when it disbanded around 1616. The manuscript also contains a concordance (Cantus and Bassus) for John Dowland’s popular song ‘Sleep, wayward thoughts’ (*The First Book of Songs and Ayres* (1597), no. 13), a snatch from which is referred to in *Eastward Ho!* (1605). *Bibliography*: Hughes-Hughes, 1906–9, ii; Warlock, 1932; Wells, 1961; Fuller, 1977. *Facsimile*: Jorgens, 1986–9, i.

London, British Library, Add. MS 29386. Upright quarto manuscript (in a modern British Library binding; original binding not preserved; leaves mounted), containing glees, catches, airs, etc. (in score) by Henry Aldrich, John Blow, William Byrd, Philip Hayes, Matthew Locke, Henry Purcell, Benjamin Rogers, Henry Thames, and others. In the reverse end of the manuscript there are similar pieces as well as Italian songs and instrumental pieces (mainly minuets and gavottes) by G. F. Handel arranged for organ. The manuscript itself dates from the late eighteenth century, and was purchased by the British Museum at Puttick's on 24 April 1873. The main copyist is Edmund Thomas Warren-Horne (c. 1730–94), secretary of the Nobleman's and Gentleman's Catch Club (known as the Catch Club) from its foundation in 1761 until his death. He dedicated much of his life to the collection and publication of music. His collection of glees, canons, catches and madrigals published c. 1775, *A Collection of Vocal Harmony consisting of Catches, Canons and Glees never before publish'd to which are added several Motetts and Madrigals Composed by the best Masters selected by Thos. Warren*, is dedicated to the Catch Club. Warren-Horne also was probably also responsible for compiling much of the contents of the six-volume collection of choral pieces *The Apollonian Harmony* (1795?–98?), which included many sixteenth-century madrigals as well as Thomas Augustine Arne's setting of the Satyr's catch from *The Fairy Prince* (1771; an opera largely based on Jonson's *Oberon*: see **APPENDIX**). Add. 29386 is the unique source for an anonymous setting of 'Drink to me only with thine eyes' (**N.2.1/2**). Although the next song in the manuscript is dated '1751', the setting of 'Drink to me

only' probably dates from *c.* 1730 on stylistic grounds (though it was copied much later).

Bibliography: Hughes-Hughes, 1906–9, ii; Day, 1971; Brett, 1972; Coover, 1988.

London, British Library, Add. MS 29396. Large folio manuscript commonplace book of Edward Lowe (*c.* 1610–82), compiled *c.* 1631–80. Lowe was organist of the Chapel Royal from 1661 until his death in 1682; at the same time he was also the Professor of Music at Oxford University, succeeding the court musician and composer John Wilson. The manuscript was partly copied by Lowe, and contains 105 English songs and dialogues by Edmund Chilmead, Pelham Humphrey, Henry Lawes, Matthew Locke, John Wilson, Michael Wise, and others. It was once owned by Eleanor Bursh, whose seal of arms is found on fol. 56. The table of contents and several annotations are by the antiquary Thomas Oliphant (d. 9 March 1873), who catalogued some of the music for the British Museum. Oliphant's music collection was sold by Puttick and Simpson in April 1873; the British Museum acquired the manuscript on 24 April 1873 (lot 574).

The manuscript contains a catholic mixture of dialogues, partsongs, numerous theatre songs, as well as some sacred and political songs, catches, pastorals, laments, and love songs typical of the continuo song. The volume is noteworthy because of the wide chronological span of its contents. The spread of the contents suggests that Lowe entered the songs as he came upon them over a period of several decades, perhaps beginning in the 1630s; the watermarks are the 'Pillars' and 'Pot' marks commonly found in music manuscripts of the 1630s. Nevertheless, the contents are not all in chronological order, and some later additions are crammed into free spaces throughout the manuscript. A number of songs were also added by yet unidentified hands. The manuscript is the unique

source for Edmund Chilmead's late setting of 'Why, this is sport' (**M.12.4**) originally from *The Gypsies Metamorphosed* (1621). *Bibliography*: Cutts, 1959a; Spink, 1966b; Chan, 1978; Chan, 1979a; Coover, 1988. *Facsimile*: Jorgens, 1986–9, v.

London, British Library, Add. MS 29481. Small oblong folio manuscript containing secular and sacred vocal music from the first quarter of the seventeenth century, and from the late seventeenth century (at the reverse end). The manuscript also contains some instrumental music and occasional tuning instructions etc. Now in a British Museum binding, the original leather covers are preserved on the inside of the modern covers; another vellum cover is also preserved at the front of the manuscript. The original covers are leather with gold tooling and bear the initials A. B. The identity of A. B. is unknown. Hughes-Hughes (1908) suggested Adrian Batten (1591–1637), a Vicars Choral of St. Paul's and lay vicar of Westminster Abbey. Another, more likely, possibility is Alfonso Balls (or Bales) (d. 1635), who was appointed as a musician to Charles, Prince of Wales in 1617 and was one of the elite 'Lutes, Viols and Voices' formed upon his accession to the throne. Balls also appears to have been appointed to the London Waits in 1603, serving until his death. There are many scribbles and practise signatures throughout the manuscript, as well as occasional instructions. Richard Elliott, who owned the manuscript in 1655, appears to have been a child. There are also frequent notes and marginalia in an eighteenth-century hand, perhaps that of the William Wilkins who owned the manuscript in the early 1740s. Hughes-Hughes suggested that the composer and musicologist John Stafford Smith (1750–1836) may have owned it in the early nineteenth century, as two songs from the manuscript are found in his *Musica Antiqua* (1812). It was purchased by

the British Museum from Puttick and Simpson on 30 June 1873. The main watermark is the 'Grapes' type found in several early Jacobean manuscripts.

The main song section (fos. 1–26v) was probably copied c. 1620, though some of the music is much older. It includes two songs from John Dowland's *The First Book of Songs and Ayres* (1597) and a highly corrupt version of an Italian song from Robert Dowland's *Musical Banquet* (1610); also included are songs by John Bartlett and Thomas Campion. The manuscript also includes psalms and anthems by anon., William King, Dr Benjamin Rogers, Daniel Roseingrave, and Michael Wise (fos. 27–43v (INV.)): much of the music at the reversed end dates from the Commonwealth and Restoration (for example, Rogers's doctorate, which he received in 1669, is acknowledged in ascriptions). The last page (fol. 44v) contains lyra-viol tuning legends and the start of a diagram of the scale, suggesting a pedagogical function. The manuscript also contains a set of solo bass viol divisions in the style of Christopher Simpson. There are several scribes. Hand 1 (an early seventeenth-century secretary hand) copied fos. 2–26. Hand 2 entered the anthems on fos. 27–43v (INV.). The incomplete piece 'Hear my prayer, O God' on fol. 26v is written in a similar hand to that of the second scribe, but the hand is immature and seems to be in imitation (perhaps Richard Elliott imitating his teacher). The song 'Fly, Boy, Fly' on fol. 44 (INV.) was entered by another early hand (but does not appear to be Hand 1). The lyra-viol tuning legends on fol. 44v were entered by Hand 1. The entries on the verso leaves appear to be later additions, using up free space.

The manuscript contains a concordance (Cantus and Bassus, only; score) for John Dowland's popular song 'Sleep, wayward thoughts' (**P.3.1**), a snatch from which was referred to in *Eastward Ho!* (1605). More importantly, it is a secondary source for an

ornamented version of 'Have you seen but a white lily grow' (**P.8.1(b)**). *Bibliography*:

Hughes-Hughes, 1906–9, ii; Cutts, 1952b; Spink, 1966b; Fuller, 1977; Coover, 1988.

Facsimile: Jorgens, 1986–9, i (fos. 1–26 only).

London, British Library, Add. MS 31432. Large upright folio songbook in the hand of William Lawes (1602–45), compiled *c.* 1639–41; bound in brown calf leather, with the coat of arms of Charles I on both covers. The watermark throughout the manuscript is the 'Peacock in a circle' type; the watermark of the flyleaves is a stylized 'pot', common in 1630s. Names of several former owners are given on the inside cover: Richard Gibbon (d. 1652), 'J. R.', Thomas Fidge (b. 1637/8), John Sargenson (1639–84), Rev. William Gostling (1696–1773), Robert Triphook (1782–1868), Aristide Farrenc (1794–1865), and Julian Marshall (1836–1903). The British Museum acquired it with the Marshall collection in 1881 (for full provenance and inventory, see Cunningham 2010).

The manuscript comprises songs for one, two, and three voices as well as three short solo lyra-viol pieces; there is also an elegy on the death of Lawes by John Jenkins (1592–1678), and several solo bass viol pieces added *c.* 1645–50. Includes settings of lyrics by many of the Cavalier poets: Francis Beaumont and John Fletcher, William Berkeley, Thomas Carew, William Cartwright, Thomas Cary, William Davenant, John Ford, Henry Galphorne, Robert Herrick, Andrew Marvell, James Shirley, John Suckling, and Edmund Waller; several more are unidentified. Although the manuscript includes songs composed for plays performed between 1633 and 1641, it was compiled in several stages within a relatively short period. It seems most likely that the song section was compiled piecemeal between 1639/40 and 1641 (see Cunningham, 2010). The dates can

be deduced from the first song, which is from Suckling's play *The Tragedy of Brennoralt*, performed between 1639 and 1641, suggesting a *terminus a quo* of c. 1639. Conversely, as many of the songs that can be dated were copied retrospectively, it is reasonable to assume that the initial 1639 songs may also have been retrospective, which could put a start date for the manuscript's compilation as late 1639 or even 1640. The latest datable song (fos. 58v–9) comes from Shirley's *The Cardinal*, licensed for performance on 25 November 1641. The theatres were closed from August to November of 1641, due to plague, and on 2 September 1642 Parliament placed an interdiction on public theatre performances. Peter Walls (1996, 182) has noted that Lawes may have selected songs suitable for adaptation in domestic performance. However, it seems more likely that he compiled the manuscript for didactic purposes in the early 1640s. If this were the case it would not necessarily follow that the manuscript was compiled after the disbandment of Charles I's court. The increased political tension in the year or two leading up to 1642 could have given Lawes the impetus (or need) to take on more private pupils (presuming that he had some in the first place) to supplement his income, or indeed, to secure an income at all. Thus, in addition to the external evidence, it seems safe to give MS 31432 a date range of c. 1639–41. It is the unique source for Lawes's setting of **M.16.1**, 'What softer sounds are these', from *The King's Entertainment at Welbeck* (1633).

Bibliography: Cutts, 1952a; Crum, 1954; Lefkowitz, 1960; Spink, 1966b; Spink, 1974; Hulse, 1994; Rowe, 1994; Cunningham, 2010. *Facsimile*: Jorgens, 1986–9, ii.

London, British Library, Add. MS 31806. Late eighteenth--century, large oblong folio guardbook (222 fos.), primarily containing catches, glees, canons, motets, and partsongs (some crossed-out) by eighteenth-century composers including Thomas Augustine Arne, Jonathan Battishill, William Boyce, John Wall Callcott, Maurice Green, Henry Harrington, William Hawes, William Hayes, William Lindley, Richard John Samuel Stevens, and Samuel Webbe; also includes some seventeenth-century partsongs by Thomas Ford, John Hilton, and Simon Ives, as well as some songs in Italian. The manuscript is a guardbook collection on various papers, with index at front, bound in modern British Library binding (dated 1881); there are several original paginations throughout the volume, reflecting its guardbook description. The majority of the items are attributed, and seemingly accurately. The compiler was evidently associated with the Nobleman's and Gentleman's Catch Club; several of the composers represented were members, and a number of glees contain notes referring to their candidature for prizes or their reward for prizes. Many items are initialled 'V. S.' at the end, presumably the initials of the copyist. The manuscript is one of a set of five volumes, now Add. MSS 31804–8, which were acquired by the British Museum as part of the Julian Marshall collection (Add. MSS 31384–823). It is the unique source for **M.12.6A**, a three-voice catch setting by Samuel Webbe (1740–1816) of 'To the old, long life and treasure' from *The Gypsies Metamorphosed* (1621); the setting is dated 1774. Also of interest in the volume is a catch for three voices, in score titled 'Epitaph on Ben Johnson' attributed to James Hawkins senior (1662/3–1729) (fol. 94v) (see 'Music and Ben Jonson' in the electronic edition).

London, British Library, Add. MS 31815. Oblong folio manuscript compiled in the late eighteenth and early nineteenth centuries, containing miscellaneous autograph vocal music in score by Richard John Samuel Stevens (1757–1837). The manuscript includes ‘The Witches’ Song’ (fol. 55), a five-part glee setting (**M.6.7A**) of the witches’ chorus from *The Masque of Queens* (1609). The setting is dated 1 February 1799. It is a fair-copy; there several minor variants between it and the version of the glee printed by Stevens in *Seven Glees with a Witches Song & Chorus, And two Glees from Melodies by Henry Lawes* ([1808]). The manuscript was acquired by the British Museum on 10 July 1880, as part of the Julian Marshall Collection. *Bibliography*: Argent, 1992.

London, British Library, Add. MS 53723. Large upright folio songbook in the hand of Henry Lawes (1596–1662). The 325 items in the volume comprise almost all of Lawes’s solo songs. They were entered piecemeal, in approximate chronological order (except for individual pieces later added onto unused staves at the bottom of pages), from before 1626 to 1652 (or perhaps as late as 1662). The manuscript has been extensively studied by various scholars (notably Applegate, 1966; Willetts, 1969; Spink, 2000a). Willetts (1969) suggests that Lawes began entering the songs when he joined the Chapel Royal (1626) and continued to add them until sometime around 1652, when John Playford began publishing them. The position of the songs from Milton’s *Comus* (nos. 74–8) and of several songs containing contemporary allusions to events of the 1630s and 1640s supports a chronological ordering. However, it is also true that many of songs are collected into groups set to poems by a single poet. Some songs were entered later at the bottom of pages either on unused staves or on new hand-drawn staves. Some songs

contain slight revisions, though in general the manuscript gives the impression of a fair-copy (rather than compositional sketch). Lawes signed his name at the top of each song; such signatures are more usually found at the end of pieces. The manuscript was rebound at some point. The boards of original binding, covered in brown leather, blind-ruled and title panel ('HENRY | LAWES'S | M.S.S. | SONGS | 1634'; the date presumably refers to *Comus*) from the spine, are stored with the manuscript (large folio). The 'Peacock in a circle' watermark found throughout the ruled pages seems to be of Venetian origin, and is generally found in similarly high quality paper.

Willetts has thoroughly investigated the provenance of the manuscript (1969, 31–2), her findings can be summarized as follows. During part of the eighteenth century it was in the possession of William Gostling (d. 1777), Canon of Canterbury and son of the Rev. John Gostling, singer and Gentleman of the Chapel Royal. Following the death of Gostling, it was acquired by the music historian Sir John Hawkins (sale of Gostling's music library: sale-cat. 26 May 1777, lot 59). It seems then to have been owned by Dr Philip Hayes, Professor of Music at Oxford (d. 1797). The initials 'J. C.', dated 1802, occur on fos. 150v, 151, 153v, 161, and 167. In the early nineteenth century it was owned by Robert Smith of 3 St Paul's Churchyard, London; Smith inserted the Faithorne print of Lawes. The manuscript then appears to have passed to Stephen Groombridge, the astronomer and President of the Glee Club (d. 1832). By 1847 it may have come into the possession of the antiquary Edward Francis Rimbault (1816–76): it was owned by Rev. Henry Richard Cooper Smith, Rector of Basingstoke around the turn of the twentieth century. In 1949 the manuscript was deposited in the British Museum on indefinite loan (Loan MS 35) by the residuary legatees of Miss E. K. Church after failing to reach its

reserve at Hodgson's (sale-cat. 22 April 1949, lot 495). It was finally purchased by the Museum on 12 February 1966.

Add. 53723 contains settings of verse by the foremost poets and playwrights of the seventeenth century, such as Beaumont, Carew, Cartwright, Davenant, Fletcher, Harrington, Herbert, Henry Hughes, Herrick, Jonson, Lovelace, Milton, Sandys, Shirley, Sidney, Spencer, Strode, Suckling, Townsend, and Waller. Lawes had a particular liking for Hughes's pastoral lyrics. The manuscript is the unique source for **P.1.2/2**, a late setting of 'O that joy so soon should waste' from *Cynthia's Revels* (1600) and of **P.2.1/2(a)**, a late setting 'If I freely may discover' from *Poetaster* (1601). It is also the primary source for **M.5.1/1(b)**, a late setting of 'Beauties, have you seen a toy' from *The Haddington Masque* (1608). *Bibliography*: Evans, 1941; Hart, 1951; Applegate, 1966; Emslie, 1969; Evans, 1969; McGrady, 1969; Willetts, 1969; Chan, 1980; Spink, 2000a. *Facsimile*: Jorgens, 1986–9, iii.

London, British Library, Add. MS 56279 (Silvanus Stirrop's Book). Upright folio manuscript of lyra-viol music and vocal music, bound with other miscellaneous materials: commonly known as the 'Aston Commonplace Book' or 'Silvanus Stirrop's Book' (for a detailed description, see Willetts, 1972). Now in a modern British Library binding, the original brown leather covers (preserved between fos. 1–2 and 25–6) are gilt-stamped with the arms of James I and the initials 'R. A.', which Willetts convincingly suggests are those of Sir Roger Aston (d. 20 May 1612) of Aston, Cheshire, Master of the Great Wardrobe to James I. After his death, the manuscript may have passed to his heir, Sir Thomas Aston (d.1613) and to his son John (Willetts, 1972). Other owners may be

‘Jas. [James?] Davies’, an officer serving under Sir Charles Morgan during the Thirty Years’ War, c. 1627–30; Thomas Davies or Davis; and Silvanus Stirrop. The manuscript was bequeathed to the British Museum in 1968 by Warren Royal Dawson. Dawson states in a note dated 1933 (fol. 1) that he purchased the manuscript at Sotheby’s in 1931: the sale has not been traced. The lyra-viol music was entered by three (amateurish) copyists. The third copyist was a ‘Silvanus Stirrop’, who was evidently an early owner of the manuscript. Nothing is known of his identity although Willetts (1972) notes that the name is found in Cheshire and Lancashire. The manuscript is the unique source for **N.3.3**, a setting of Jonson’s poem ‘For Love’s sake, kiss me once again’ (‘A Celebration of Charis in Ten Lyric Pieces’, 2.7) later printed in *The Underwood* (1641). It is found among the group of seven songs (for voice and unfigured bass) entered on fos. 21–5. The songs appear to have been added c. 1620, which would make it the earliest source of Jonson’s text. The second song, ‘I prethee love me no more’ is a setting (also found in Oxford, Bodleian Library, MS Don.c.57) of a poem published in Michael Drayton’s *Poems* of 1619. Other songs include ‘Hark you ladies that despise’ from Fletcher’s *Valentinian* (1614) and ‘Orpheus I am come’ from *The Mad Lover* (1617). All but two of the songs are found in other song manuscripts of the period. None of the songs are ascribed, although two are known to be by Nicholas Lanier and Robert Johnson. A further two can be tentatively ascribed to Johnson and another one to Lanier. *Bibliography*: Willetts, 1972; Willetts, 1974.

London, British Library, MS Egerton 2013. Small upright folio manuscript collection of (primarily English) songs, mostly in the hand of a single unidentified copyist. The

manuscript is bound in a modern British Library binding. The watermark is the 'Angoumois fleur-de-lys' type (fleur-de-lys on a shield surmounted by a crown); there are no maker's initials or countermark. The manuscript was purchased for the British Museum at Puttick and Simpson's on 2 March 1866 (lot 230).

Egerton 2013 appears to have been compiled by 1650 or so. The inclusion of anonymous settings of texts from George Sandys's *A Paraphrase upon the Divine Poems* (1638) suggests a date of after c. 1640. Mary Chan (1990) has plausibly suggested that the manuscript is representative of the repertoire of London music meetings of the late 1640s, and that some of the songs were transcribed partly by ear. The majority of the first two thirds of the manuscript consist of continuo songs by the main composers of the 1630s and 1640s, such as John Hilton, Simon Ives, Nicholas Lanier, Henry and William Lawes, and John Wilson. There are also arrangements of songs by Richard Dering (d. 1630) and Thomas Campion (d. 1620). Approximately a third of the 75 songs have a lute accompaniment (in French tablature): these pieces are mostly found at the end of the manuscript (after fol. 46). Bound with the manuscript is a table of contents in a nineteenth-century hand, apparently that of Thomas Oliphant (see also notes for London, British Library, Add. MS 29396). Oliphant titled the manuscript 'Old English Songs' and gave the first line and page number of each of the items in the volume. He also attempted to identify the composers: several of his attributions are open to question. The same hand has made many (often inaccurate) corrections and additions (barlines, clefs, ascriptions) in pencil throughout the manuscript.

Egerton 2013 is the unique source for **M.9.1(a)**, 'I was not wearier where I lay' from *The Vision of Delight* (1617), a setting often attributed to Nicholas Lanier, which

appears to have been transcribed by ear or from memory. Also included is a crude lute-song version of Alfonso Ferrabosco II's setting of 'Hear me, O God' (see **N.3.1**).

Bibliography: Emslie, 1953; Spink, 1966a; Spink, 1966b; Coover, 1988; Chan, 1990; Field & Pinto, 2003. *Facsimile:* Jorgens, 1986–9, ii.

London, British Library, MS Egerton 3665. Large folio manuscript collection of madrigals, motets, and fantasias, mostly by Italian and English composers of the sixteenth and early seventeenth centuries including Agostino Agazzari, Felice Anerio, Giulio Caccini, John Coperario, Richard Dering, Eustache Du Caurroy, Michael East, Alfonso Ferrabosco II, Giovanni Giacomo Gastoldi, Carlo Gesualdo, Ruggiero Giovanelli, Thomas Lupo, Luca Marenzio, Claudio Monteverdi, Peter Philips, and John Ward. Egerton 3665 was purchased for the British Museum at Christie's sale of the fifth Earl of Malmesbury's Library from Hurn Court, Hampshire, which took place on 31 March 1950 (lot 663). The manuscript contains music in three, four, and five parts, and dates most probably dates to the second decade of the seventeenth century. It shares a common provenance with New York, New York Public Library, Drexel MS 4302, Oxford, Christ Church, Mus. 510–14 and Cambridge, Fitzwilliam Museum, Mu. MS 168 ('Fitzwilliam Virginal Book'). Egerton 3665 and Drexel 4302 appear to have ended up in the cathedral close at Salisbury (see Field & Pinto, 2003). It is generally presumed that the recusant Francis Tregian the younger (c. 1574–1617) copied all of these manuscripts while in the Fleet Prison for debt (1614–17). However, Ruby Reid Thompson (1995) has claimed that they were actually the work of a team of professional scribes working for patrons at the English court. This remains unproven, and Tregian's role in their copying

cannot be discounted. Egerton 3665 was copied on large unbound folios, using high-quality paper made by Düring of Basel and Wendelin Riehel of Strasbourg (Field & Pinto, 2003). The systems run straight across each opening (stratigraphically), from verso to recto, which probably implies that it was intended for organ accompaniment. The completed gatherings were ordered, bound and paginated 1–1034. However, the margins were severely cropped when bound in its half-leather binding in the eighteenth century. This binding was replaced by its current British Museum binding in 1951; because of its size, it is bound in two volumes. Egerton 3665 is an important source for the music of Alfonso Ferrabosco II. Of relevance to this edition, it is the copy-text for his setting of Jonson's 'Hear me, O God'. *Bibliography*: Schofield & Dart, 1951; Cuneo, 1995; Holman, 1993; Thompson, R. R., 1995; Thompson, R. R., 2001; Smith, 2002; Field & Pinto, 2003. *Facsimile*: D'Accone, 1988.

London, Royal College of Music, II.c. 15. John Hilton's *Catch That Catch Can (1652)*, with manuscript additions by a single copyist (48 folios, oblong duodecimo) bound in at the end. The additions were apparently copied from the second edition of *Catch That Catch Can* (1667); they include catches and rounds etc. by various English composers: Thomas Brewer, John Cobb, William Cranford, John Hilton, George Holmes, Thomas Holmes, Robert Johnson, William Lawes, John Luge, Edmund Nelham, William Smethergell, John Smith, William Webb, and Matthew White. The manuscript includes a concordance for Edmund Nelham's catch "'Buzz", quoth the blue fly' (**M.7.1**) from *Oberon* (1611), which despite the poor quality may well have been used in the masque.

The copy in II.c. 15 was derived from the 1667 print or some closely related source.

Bibliography: Barclay Squire, 1931.

London, Royal Academy of Music, MS 603 (Robert Spencer Collection) (Margaret Board MS). Manuscript lute tutor bound in gilt tooled leather, owned and mostly compiled c. 1610 by Margaret Board who seems to have been a pupil of John Dowland. Some of the music (fos. 12v and 83v) and the table on the front flyleaf is in Dowland's hand. Aside from Dowland, there are at least three hands in the manuscript. Margaret Board signed the book several times on the front flyleaves, where the name 'Beniamyn' [Benjamin] Dehn also appears. The manuscript (previously owned by Lt Col N. Tindall-Carill-Worsley) was bought by Robert Spencer (1932–97) from Maggs in 1973; Spenser was one of the most influential figures in the twentieth-century revival of lute in Britain. In 1998 the manuscript was acquired by the Academy of Music as part of Spencer's collection of sixteenth- and seventeenth-century English manuscripts, printed music, and books. It includes arrangements for solo lute of several pieces tentatively associated with four of Jonson's masques: **M.6.1(b)** (concordance), and **M.6.6(a)** (unique source) from *The Masque of Queens* (1609); **M.7.4(b)** (two concordances) from *Oberon* (1611); **M.12.1** (concordance) from *The Gypsies Metamorphosed* (1621); and **M.13.1** (concordance) from *The Masque of Augurs* (1622). *Bibliography:* Poulton, 1975; Spencer, 1975; Craig-McFeely, 2000. *Facsimile:* Spencer, 1976.

Oxford, Bodleian Library, Don.c.57. Small upright folio manuscript containing over 150 songs and dialogues, bound in dark brown hard leather, with blind tooling; some

blind and gold tooling evident along the edges of the covers. The manuscript appears to have been compiled c. 1620–50, by a single unknown scribe. There is also a group of songs (some without music), prose extracts, and ‘Stops upon the Theorbo’ in an eighteenth-century hand entered on fos. 145v–53. Little is known of its provenance. It was apparently in the possession of Colonel W. G. Probert of Bevills, Bures, Suffolk and consulted there by the musicologist Edmund H. Fellowes (1870–1951) in the mid-1920s. It was acquired by the Friends of the Bodleian Library in May 1937. The manuscript is comprised of at least three kinds of paper: the watermarks (‘Pot’, lettered ‘A D [?]’; ‘Fleur-de-lys’; ‘Pillars’, lettered ‘I O [?]’; ‘Pot’, lettered ‘R O’) are of types commonly found in manuscripts from the second quarter of the century.

Most of the songs in the manuscript are for treble-range voice and unfigured bass, and were composed in the second quarter or so of the century. There are several songs with French tablature accompaniment (for theorbo or lute in transition tunings) at the end of the volume. Six of the first eight songs are attributed to Robert Ramsey (d. 1644), who otherwise appears only once more in the manuscript. Although few of the other songs contain attributions, concordances identify many as by Henry Lawes and John Wilson (the best-represented composers in the volume). There are also songs by Thomas Campion, John Hilton, Robert Johnson, Nicholas Lanier, William Lawes, Stephen Mace, and William Webb. The songs set the words of many of the finest poets of the day. Robert Herrick and Thomas Carew predominate, though Cavalier poets are well represented: Beaumont and Fletcher, James Shirley, Francis Quarles, William Strode, Abraham Cowley, Ben Jonson, and others. There are also earlier texts by Sir Walter Raleigh, Thomas Campion, and Shakespeare. Around 1800, a horticultural calendar was

written over the original contents in a heavier ink, in a large, bold hand. The calendar was generally inserted in the spaces between the staves, but occasionally encroaches over the music.

The manuscript is the unique source for two anonymous settings of Jonson's lyrics:

M.15.1/1, a setting of 'Come, noble nymphs, and do not hide' from *The Fortunate Isles and their Union* (1625); and **N.3.4/1**, a setting of the poem 'The Musical Strife' printed in *The Underwood* (1641), 'Come, with our voices let us war'. The manuscript also includes the first stanza of 'Rouse up thyself my gentle muse', Henry Wotton's poem that was included in *The Underwood*. *Bibliography*: Thewlis, 1941; Cutts, 1953; Spink, 1966b; Spink, 1974; Craig-McFeely, 1993. *Facsimile*: Jorgens, 1986–9, vi.

Oxford, Bodleian Library, MS Mus. Sch. C.142 (JnB 325). Guardbook in a modern binding, which appears to contain parts bound together for the degree ceremonies and celebrations in Oxford, known as the Act Saturday. Like masques, Act entertainments were ephemeral events and the survival of related music is poor. Where Act music does survive it is often difficult to date: most of the extant music dates from between 1669 and 1710 (for a list, see Madan, 1891–1953, v. 251–5). The music in this particular collection appears to date from *c.* 1674. It includes a secondary source for **N.3.4/2**, John Wilson's setting of Jonson's poem 'The Musical Strife' ('Come, with our voices let us war'), printed in *The Underwood* (1641). The setting is also found in Wilson's songbook (Oxford, Bodleian Library, MS Mus. b.1) and appears to date to the early 1650s, although the performing parts found in this manuscript are later: the watermarks in C.142 date to the second half of the century, one is most commonly found only after *c.* 1665. The

setting (along with the rest of the contents of C.142) was most likely used as musical intervals to the music lecture given on Act Saturday. As Wilson is not known to have given any of the music lectures, any use of this setting in the Act is likely to post-date his death on 22 February 1674. The parts were evidently derived from Wilson's songbook, which he stipulated could not be consulted until after his death, which occurred on 22 February 1674. In the absence of any further evidence, the most likely occasion to use such music seems to be later in the same year as a form of memorial. *Bibliography:* Ashbee, 1998 ('Wilson, John'); Madan, 1891–1953; Crum, 1955; Wollenberg, 1981–2; Gouk, 1997.

Oxford, Bodleian Library, MS Mus.b.1 (JnB 718). Large upright folio manuscript collection of music by John Wilson (1595–1674), Heather Professor of Music at Oxford from 1656 to 1661. The manuscript comprises 30 pieces for solo theorbo (fos. 1v–12v) and 226 songs. The manuscript was compiled c. 1650–5 by two scribes. The main hand (Hand 1) is that of Edward Lowe (c. 1610–82)), Wilson's successor as professor of music at Oxford. Hand 2 is Wilson, who supplied corrections and alterations. It is almost certain that the collection was compiled under Wilson's direction. The binding has been repaired; it is dark leather (black with a blue/green tinge) over boards, decorated in gilt, with patterned fillets on covers and spine and the letters 'DR. I. W' (Dr John Wilson) over tooled centerpieces on each cover. There are traces of four metal clasps of which only the upper fore-edge clasps remain. The pieces for theorbo are 30 'Preludes' in each major and minor key. Several songs in the later part of the manuscript have tablature for theorbo in Wilson's hand. Lowe copied out the voice and bass parts leaving Wilson to

add the tablature. Much of the manuscript is ruled with five-line staves for the vocal lines, with six-line staves underneath, suggesting that the original intention was to provide tablature for many of the songs. Many songs in the early pages of the manuscript are settings of lyrics from plays mainly by Beaumont and Fletcher; there are also several settings of texts by Jonson. Most of the texts in the manuscript, however, are from a later generation of poets: Sir Robert Aytoun, Thomas Carew, Richard Crashaw, Owen Feltham, Robert Heath, George Herbert, Robert Herrick, Henry King, Richard Lovelace, Henry Reynolds, Thomas Stanley, and William Strode. At the end of the volume (fos. 163ff.) there are 25 settings of Latin verse, mostly from the odes of Horace; the manuscript ends with a setting of the peroration from Ovid's *Metamorphoses*. The manuscript has been in the Bodleian Library's collection since the late 1650s. It was given to the library by Wilson. The diarist Anthony Wood (1632–95) was evidently familiar with the manuscript, which he seems to describe in his *Fasti Oxoniensis*: 'a manuscript of his [i.e. Wilson's] framing, containing compositions, partly play'd on the lute, but chiefly on a treble or bass . . . which he gave to the public library at Oxon before this majesty's restoration but with this condition that no person should peruse it till after his death' (quoted in Spink, 1966b, 133). Originally the book had the catalogue number 102 and is listed in the 1697 *Catalogi librorum manuscriptorum*. According to Wood, the manuscript began with poems by others in praise of Wilson's work, though they are no longer present.

The songs in the first three-quarters or so of the manuscript were quite well known, and also appear in other song manuscript. The remainder (in many of which lute tablature is added to the tune and bass framework) are mostly unique. The manuscript

includes three settings of texts by Jonson. It is the unique source for **P.9.1/1**, a setting (dialogue and chorus) of ‘Though I am young and cannot tell’ from *The Sad Shepherd* (1641), and for **N.3.6** the only known setting of the poem ‘The Dream’ (‘Or scorn or pity on me take’) printed in *The Underwood* (1641). It is also the copy-text for **N.3.4/1**, Wilson’s setting of ‘The Musical Strife’ (‘Come, with our voices let us war’); this seems to have been the source for the performing parts preserved in Oxford, Bodleian Library, MS Mus. Sch. C.142. *Bibliography*: Duckles, 1954; Crum, 1955; Cutts, 1956c; Henderson, 1962; Hobbs, 1975. *Facsimile*: Jorgens, 1986–9, vii.

Oxford, Bodleian Library, Tenbury MS 1018. Large oblong folio manuscript compiled c. 1615–25, containing secular and sacred vocal music (with Latin, Italian, and English texts) and a dozen instrumental pieces, by Italian, Franco-Flemish, and English composers of the late sixteenth and early seventeenth centuries, mainly Giovanni Giacomo and Alfonso Ferrabosco II. Tenbury 1018 is now preserved as one fascicle of a guardbook (in modern binding) which also holds Tenbury MSS 1015, 1016, 1017, and 1019: all leaves have been mounted. The manuscripts appear to have originated as a single set (or perhaps more accurately a pile of unbound sheets). They are similarly sized and copied stratigraphically (across a whole opening), which probably implies that it was used for organ accompaniment (cf. London, British Library, MS Egerton 3665).

Although the pages are now presented as large oblong folios, there is a crease down the centre of the pages making two smaller upright folios. The manuscripts are unlikely to have been bound as small folios, rather this seems to have been where they were folded. In Tenbury 1018 the copyist was apparently concerned with space, as he began each new

song immediately after the previous one. The manuscript was, nevertheless, carefully copied in a neat hand. Tenbury 1018–19 seem to have been acquired by Sir Frederick Ouseley (1825–89) as a batch of unbound gatherings. Both were compiled by the same unknown copyist, on paper from the same mill (watermarks are of the ‘Pillars’ type, lettering undetermined). Ouseley bequeathed the manuscripts to his foundation, St Michael’s College, Tenbury Wells; they were transferred to the Bodleian Library in 1985, upon the closure of St Michael’s.

Tenbury 1018 is the unique source for several of Alfonso Ferrabosco II’s songs from Jonson’s two 1611 masques: ‘Nay, nay, You must not stay’ (**M.7.5**) and ‘Gentle knights’ (**M.7.7**) from *Oberon*; ‘Oh, what a fault, nay, what a sin’ (**M.8.2**) and ‘How near to good is what is fair!’ (**M.8.3**) from *Love Freed From Ignorance and Folly*. It is also the unique source for ‘Senses by unjust force banish’d’ (**M.8.4A**), which although not included in the masque text has been suggested as part of *Love Freed*, and has been included in this edition for the sake of completeness. The manuscript also includes a concordance for Ferrabosco’s setting of ‘Hear me, O God!’ (**N.3.1**). Copied as a compressed four-stave score, its purpose is unclear; it may have been used by an organist for accompaniment. *Bibliography*: Fellowes, 1934; Cutts, 1956; Cutts, 1956b; Edwards, 1974; Kerman, 1994; Field & Pinto, 2003; Digital Image Archive of Medieval Music. *Facsimile*: Jorgens, 1986–9, vi.

Oxford, Christ Church, Mus. 44. Upright folio manuscript bound in mid-seventeenth century limp vellum, mostly containing five- and six-part Jacobean fantasias copied by Thomas Myriell (d. 1625). Benjamin Cosyn (d. 1653) added several vocal and

instrumental pieces, including several of his own compositions mostly in keyboard scores; these appear to have been added 1626–43, when Cosyn was organist of Charterhouse, London. Many of the pieces contain annotations referring to further copies of the same pieces in the ‘Leat[he]r book’, which is generally thought to refer to another, now lost, Myriell manuscript. It was acquired by Christ Church Library in the early eighteenth century through the Henry Aldrich (1648–1710) bequest. Among the later pieces in the manuscript is a secondary source (keyboard) for **M.12.1**, the ‘Gypsies’ Masque’ tentatively associated with *The Gypsies Metamorphosed* (1621). *Bibliography*: Monson, 1982; Memed, 1993; Willetts, 1993; Brookes, 1996. *Link to Oxford, Christ Church Library, On-line Music Catalogue description*:
 <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+44>>

Oxford, Christ Church, Mus. 87 (Elizabeth Davenant’s Book). Upright folio manuscript containing 24 solo songs (voice and bass) by anon., Alfonso Balle [or Bales], Thomas Campion, Robert Johnson, Henry Lawes, C. N., William Webb, Thomas Wilkinson, and John Wilson. All songs are unattributed in the manuscript except those marked C. N. The manuscript contains some of the earliest and best texts of these songs; many contain ornamented vocal lines. At the reversed end of volume is written ‘M^{rs} Elizabeth Dauenant 1624’; on fol. 1, ‘Kath: Law May y^e 6th 1663 began my excerpts’. The latter name has sometimes been interpreted as ‘Low’, leading to the hypothesis that the volume was connected in the 1660s with the Oxford professor Edward Lowe and his family (see Pearson, 1954). ‘Tue May y^e 5th’ was added in a later hand on fol. 1. John Milsom has tentatively suggested that this is the hand of the organist and copyist Richard

Goodson Jr (1688–1741) (see *Oxford, Christ Church Library, On-line Music Catalogue*). The manuscript is not listed in any of the eighteenth-century catalogues of the Christ Church music collections, and is likely to have come from the Goodson bequest (a large collection of music from the collections Richard, and his father, which were bequeathed to Christ Church). The watermarks are ‘Pot’ (initialled PD/C or PD/O) and ‘Pillars’ types found in several Jacobean manuscripts. The vellum over thick card binding dates from the mid-seventeenth century. The manuscript concludes with an acrostic verse on Elizabeth Davenant’s name, beginning ‘Express thy much imperfect skill rude muse’ (transcribed in Jorgens, 1986–9, vii. p. v). Elizabeth is likely to be the daughter of the Oxford vintner John Davenant (d. 1622), and therefore sister to the playwright Sir William Davenant (1606–68). If correct, this implies that Mus. 87 was almost certainly compiled in Oxford. This is also suggested by the setting of words by the Oxford-based playwright Thomas Goffe (1591–1629). Mus. 87 can be divided into two sections: (1) the pages ruled with five-line staves; (2) pages ruled with six-line staves, suggesting notation for keyboard, lute or lyra-viol, all of which are unused. It is unclear whether there are one or two copyists at work in the manuscript. Milsom suggests that a second copyist may have entered items 6 and 11–25 (see *Oxford, Christ Church Library, On-line Music Catalogue*). The verbal texts were entered by several scribes. In some places the manuscript appears to have been used for composing; such documents are rare in this period. Jorgens (1986–9, vii) correctly concluded that Davenant began her book in 1624 and continued to compile it over a number of years (cf. Cutts, 1959). The note on the first page suggests that the book was still in use in 1663.

The manuscript is the unique source for an important setting of Jonson's famous lyric 'Have you seen but a white lily grow' from *The Devil Is an Ass* (1616) (**P.8.1(c)**). The setting is one of the most ornamented versions of the song and is an important indicator of how such songs were performed. Because several of the songs in the manuscript are settings of lyrics from Jacobean plays, it is tempting to suggest that there is some connection with the theatre. *Bibliography*: Arkwright, 1923; Duckles, 1953b; Ingram, 1955; Cutts, 1959a; Cutts, 1959b; Spink, 1966b; Duckles, 1968; *Oxford, Christ Church Library, On-line Music Catalogue. Facsimile*: Jorgens, 1986–9, vii. *Link to Oxford, Christ Church Library, On-line Music Catalogue description*: <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+87>>

Oxford, Christ Church, Mus. 439. Small upright folio manuscript containing almost 90 masque songs, songs from choirboy plays, consort songs, canzonets, and sacred songs (all for solo voice and unfigured bass) by anon., John Bennet I, William Byrd, Thomas Campion, Michael Cavendish, John Dowland, Alfonso Ferrabosco II, Nathaniel Giles, Robert Jones, Thomas Lupo?, Thomas Morley, Philip Rosseter, Robert Taylor, Thomas Weelkes, and Leonard Woodson. It also contains pieces in French tablature for lyra-viol (anon., Alfonso Ferrabosco II, and Joseph Sherley), and basses or grounds for bass viol (anon., Hugh Facy, and James Harding), added on previously unused staves. The manuscript was bound (brown leather over boards, blind-tooled) in the late seventeenth century. This type of binding is found (with some variations) on over 100 volumes of Aldrich provenance, and suggests that Mus. 439 was deposited as part of the Aldrich bequest (the eighteenth-century bequests of Henry Aldrich (1648–1710) and Richard

Goodson Jr (1688–1741) from the core of the music collection at Christ Church: see *Oxford, Christ Church Library, On-line Music Catalogue*). The watermark (‘Pot’ type with two trefoils, one mounted atop the other; initials ‘N B’ in the factor’s position) is of a type commonly found in manuscripts of the first quarter of the century. The manuscript was compiled by several scribes, though there has been some debate as to when. Several of the songs are found in printed collections published in the first decade of the seventeenth century. Indeed, much of the manuscript appears to have been compiled c. 1610, with later additions probably to c. 1620. The date ‘1634’ on p. 114 does not seem to be by any of the music copyists. Peter Holman has plausibly suggested Robert Taylor (d. 1637) as the main copyist (*Grove Music Online*). Taylor was appointed as a musician to Prince Charles’s household in 1617. Not much is known of him before this, except for that he played lute in *The Middle Temple Masque* of February 1612. In 1615 he published *Sacred Hymns, Consisting of Fifty Select Psalms of David and Others, Paraphrastically Turned into English Verse*; otherwise there are a handful of lyra-viol pieces attributed to him, including two complete lyra-viol trios. Mus. 439 contains two songs by Taylor, ‘I never laid me down to rest’ (fol. 9) and a setting of Sidney’s ‘Go my flock, go get you hence’ (fol. 17). Presuming these are autograph it seems likely that at least some of the anonymous lyra-viol music in the manuscript (in the same hand) is also by Taylor.

Mus. 439 contains nine songs associated with Jonson’s plays and masques. It is the unique source for **P.1.2/1**, the anonymous setting of ‘Oh, that joy so soon should waste!’ that is likely to have been used in early performances of *Cynthia’s Revels* (1600). It also includes concordances for the two popular John Dowland songs to which Jonson referred to in *Eastward Ho!* (1605), **P.3.1**, **P.3.5**. The manuscript is also a secondary

source for six songs by Alfonso Ferrabosco II from four masques: **M.2.1** from *The Masque of Blackness* (1605); **M.4.2–4** from *The Masque of Beauty* (1608); **M.5.2(b)** from *The Haddington Masque* (1608); and **M.6.5** *The Masque of Queens* (1609). All six songs were printed in *Ayres* (1609). The Mus. 439 versions lack the lute accompaniment given in the print and contain ornamented versions of some of the vocal lines, and some are transposed. Elizabeth Kenny (2008) has convincingly suggested that the ornamented versions are a closer approximation of what was heard in the masques and that the printed versions represent simplification for an amateur audience. Mus. 439 is closely but not directly related to Ferrabosco II's *Ayres*. *Bibliography*: Spink, 1966b; Chan, 1971; Kenny, 2008; *Grove Music Online* (P. Holman, 'Taylor, Robert'); *Oxford, Christ Church Library, On-line Music Catalogue. Facsimile*: Jorgens, 1986–9, vi (facsimile). *Link to Oxford, Christ Church Library, On-line Music Catalogue description*: <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+439>>

Oxford, Christ Church, Mus. 736–8. Three upright folio manuscript partbooks, originally a set of four (736, 'Contratennor'; 737, 'Tennor'; 738, 'Bassus') now lacking the basso continuo book. They were rebound in limp vellum covers in the early twentieth century. The set was copied by two unidentified scribes in the mid-1630s or so, and contains sacred and secular vocal music mostly by John Jenkins and Thomas Ford. David Pinto (1990) has tentatively suggested that the second copyist also copied some of Christ Church, Mus. 56–60 and that the set may have been acquired by Christ Church from the Hatton collection (it is listed in the early eighteenth-century catalogue of the collection). The manuscript is the unique source for **N.3.7**, the only known setting of Jonson's poem

‘A Song’ from *The Underwood* (‘Come, let us here enjoy the shade’). The setting is attributed to Thomas Ford (d. 1648), who joined the Royal Music (in Prince Henry’s household) in 1611. A large number of similar three-part songs by Ford, secular and sacred, survive in manuscripts. There is little to suggest when Ford’s setting was composed, although in terms of style it is unlikely to be much later than c. 1625.

Bibliography: Bloom, 1971; Pinto, 1990; Smith, 1996. *Link to Oxford, Christ Church Library, On-line Music Catalogue description:*

<<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+736--8>>

IRELAND (IRL)

Dublin, Trinity College, MS 412 (formerly MS F.5.13). Small upright quarto manuscript in a repaired brown leather binding, the Quintus book of Thomas Wode’s partbooks. Known as the ‘St Andrews Psalter’, the books were compiled c. 1562/66–90 by Thomas Wode (d. 1592), a vicar of St Andrews. Two complete copies of his partbooks were made. The sets are now housed in libraries in Ireland, the UK, and in the United States: Dublin (Trinity College; Quintus); Edinburgh (University Library; both Cantus and Bassus books, and one of the Tenors); London (British Library; Altus); and Georgetown (University Library; duplicate Altus). Two volumes are lost (duplicate Tenor and Quintus). The partbooks primarily comprise sacred songs and instrumental pieces (for complete inventory and transcriptions, see Hutchison, 1957). MS 412 includes the treble part to many lute-songs by Thomas Campion and Robert Jones, and several later composers as well as some catches from *Pammelia* (1609) added by a second scribe in

the 1620s or 1630s. Many of the songs have elaborate written-out vocal ornaments, suggesting that they are attempts to notate the songs (by ear or from memory) as they were performed. The bass part for some of the songs is bound in with Wode's Psalter in Edinburgh, Edinburgh University Library, MS LA.III.483. There appears to be some close connection between MS 412 and several other sources, indicating a common Scottish provenance: the 'John Bull Manuscript', Fitzwilliam Museum Mu. MS 782 (formerly MS.52.D); Oxford, Bodleian Library, Tenbury MS 1018; John Leyden's Lyra Viol Manuscript, Robinson Library of Newcastle University, Bell-White 46; and John Forbes's *Songs and Fancies* (Aberdeen, 1662, 1666, 1682). Among the later songs (not in the duplicate set) is a highly ornate version of 'Have you seen but a white lily grow' (P.8.1(e)) from *The Devil Is an Ass* (1616). This is one of the earliest sources for the song, its chronological proximity to first performances of the play suggest that some incarnation of the setting was used therein, though the use of elaborate vocal ornaments in such performances is a matter of debate. *Bibliography*: Abbott, 1900; Hutchison, 1957; Elliott, 1959; Spink, 1959–60; Elliott & Shire, 1962; Spink, 1966b; Shire, 1969; Spink, 1974; Edwards, 2007.

UNITED STATES OF AMERICA (US)

Los Angeles, University of California at Los Angeles, William Andrews Clark Memorial Library, C6967M4. Upright folio manuscript collection primarily consisting of solo songs with unfigured bass. The date of 'June the ffirst 1639' on the front flyleaf most likely refers to when the book was obtained by the copyist (rather than a *terminus*

ad qeum). The manuscript includes two instrumental duos, and two part-song fragments (one published in Richard Dering's *Cantica sacra* (1662)). The watermarks of the ruled pages are the 'Pot' type (initialled 'R O') common in manuscripts of the 1630s. All except one of the pieces in the manuscript are unattributed. Four are by Henry Lawes (one of which is ascribed 'M^r [Henry] Lawes'), five are by William Lawes, and one by Alfonso Balls [or Bales]. The composers of the remaining four songs are unknown, though one can be attributed to Robert Johnson. The songs are settings of texts by Thomas Carew, Francis Davison, Edward Herbert, Robert Herrick, Ben Jonson, and William Strode. C6967M4 is one of three Caroline partbooks housed in the Clark Memorial Library which were compiled by the same scribe and which were identically bound in brown leather with gilt filleting. C6967M4 bears no other relationship to the other two volumes, now catalogued together as C6968M4. The partbooks were purchased in 1960, from the bookseller Kenneth Mummery (who operated from his house at 9 St Winifred's Road, Bournemouth, England); nothing else is known of their provenance. Another partbook related to C6968M4 is King's College, Cambridge, Rowe Music Library, MS 321.

The manuscript is the unique source for **P.8.1(d)**, a slightly corrupt version of 'Have you seen but a white lily grow' from *The Devil Is an Ass* (1616). The copyist also included in block text a parodic version of the stanza ('Have you seen the black little maggot'), which can also be sung to the same tune. *Bibliography*: Charteris, 1973 (includes inventory).

New York, New York Public Library, Drexel MS 4041. Small upright folio containing 148 songs (four have texts only), mostly for solo voice with bass accompaniment by anon., John Atkins, John Atkinson [Atkins?], Thomas Brewer, Thomas Charles, Charles Coleman, Richard Dering, Mr Eyves [Simon Ives?], T. H. [Tobias Hume?], John Gamble, Robert Johnson, Nicholas Lanier, Henry Lawes, William Lawes, John Taylor, John Wilson, John Withy, and Walter Yoacknee. Drexel 4041 appears to have been compiled c. 1640–50, by a single unidentified copyist. The provenance of the manuscript is unclear, although it appears to have first belonged to the staunchly royalist Ferrers family. By the nineteenth century it came into the possession of the antiquarian Edward Francis Rimbault (1816–76); his anthology *Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry* (1850) included an arrangement of Jonson's 'Still to be neat, still to be dressed', taken from the manuscript (p. 104). Much of the marginalia (as well as many of the ascriptions) in Drexel 4041 are in Rimbault's hand. His library was sold on 3 July 1877 and following days. Lots 1387 ([Drexel 4257](#)), 1388 (Drexel 4041), and 1389 ([Drexel 4257](#)), were purchased for the Joseph Drexel Collection, and acquired by the New York City Library in 1888 as a part of the Drexel bequest. The manuscript has been significantly repaired and rebound in modern oasis morocco (1973). The watermarks ('Grapes', 'Pillars' and 'Pot') are typical of those found in similar manuscripts from the 1630s.

Drexel 4041 can be divided into two sections. The first contains solo songs; the second, songs for more than one voice. The numbering sequences in the manuscript have proved problematic to scholars. There are two incomplete (and corrupt) contemporary tables of contents; the situation is further complicated by the abstraction of at least a

dozen leaves. The contents were added piecemeal and give the impression of a commonplace book of favourite songs, which in turn suggests a theatre-lover. There are lyrics set from almost 30 different plays, performed over a thirty-year period. Many of the songs contain some attribution, usually in the form of initials, suggesting that the composer was well-known to the copyist; many are also found in other sources, with and without attributions. However, the attributions are occasionally problematic. One suspects that the compiler was relying heavily on memory, which would at least explain some of the inconsistencies of attributions found in other sources.

The manuscript is the copy-text for **P.5.1/1**, William Lawes's late setting of 'Still to be neat, still to be dressed' from *Epicene* (1609); here unattributed. The setting is also found in New York, New York Public Library, Drexel MS 4257. *Bibliography*: Rimbault, 1877; Cutts, 1964; Spink, 1966b; Duckles, 1968. *Facsimile*: Jorgens, 1986–9, ix.

New York, New York Public Library, Drexel MS 4175 (Ann Twice's Book). Small upright folio manuscript containing 29 solo songs. It is inscribed 'Ann Twice her booke' on the original front cover and 'Songs vnto the violl and lute' on the inside. Many leaves have been abstracted; a table of contents near the end of the manuscript lists a further 29 songs now missing. The provenance of the manuscript is unclear. Ann Twice lived in Gloucester *c.* 1620. At some point, she went to Bristol leaving the manuscript in the custody of her cousin. The first flyleaf, reads 'my Cosen Twice / [??] this Booke with me when she went to Broistl / which is to be returne to her [?????] when she Come to Glost'. The composer and musicologist John Stafford Smith (1750–1836) owned the manuscript in the early nineteenth century. Upon his death, Smith's vast music library

passed to his daughter. She was declared insane in 1844, and the library (2191 volumes of music, including 578 manuscripts) was sold off indiscriminately on 24 April 1844 to pay for her hospitalization. It is unclear whether the antiquarian Edward Francis Rimbault (1816–76) acquired the manuscript at this point, though it seems likely. The manuscript was examined by Thomas Oliphant (presumably loaned to him by Rimbault), who catalogued the manuscript and printed music in the British Museum between 1841 and 1850. Oliphant made several annotations, mostly written on separate pieces of paper now incorporated into the binding. Rimbault's library was sold on 3 July 1877 and following days. Lots 1387 ([New York, New York Public Library, Drexel 4257](#)), 1388 ([Drexel 4041](#)), and 1389 ([Drexel 4175](#)), were purchased for the Drexel Collection, and were acquired by the New York City Library in 1888 as a part of the Drexel bequest. In 1981, the manuscript was repaired and rebound in quarter Hewit calfskin with hand-marbled paper sides and vellum corners. The original covers (leather on boards, blind-tooled with a central floral design) are preserved with the manuscript. The watermarks are of the 'Pillars' type. As with many similar volumes, the pages were not ruled with a rastrum: each stave was individually drawn, as needed.

Scholars generally agree that the manuscript dates from before 1630; Ian Spink (1966) has suggested a date of *c.* 1620, though such an early date implies that some of the songs are remarkably early compositions: for example, Henry Lawes's setting of 'Like to the damask rose'. The manuscript mostly contains lute-songs, some with the accompaniment in French tablature. Each song is numbered with a roman numeral in the upper margin (there are neither page nor folio numbers). Few songs are ascribed to a composer; of those that can be identified Robert Johnson is best represented. The

manuscript also includes music by Alfonso Balls [or Bales], John Dowland, Robert Jones, Henry Lawes, and John Wilson. Drexel 4175 is also noteworthy for its collection of recipes including ‘Carpe Pye’, ‘Pigeon Pye’, ‘Marrow Pudding’ and ‘French Bread’: these were written into the last pages of the manuscript evidently to save paper, and appear to date from the late seventeenth century (see Cutts, 1959a).

The contents list in Drexel 4175 promises four settings related to Jonson, though only one is still present. This is a secondary source for **P.8.1(b)**, a setting of the popular lyric ‘Have you seen but a white lily grow’ from *The Devil Is an Ass* (1616). Among the items missing from the volume are another setting of ‘Have you seen but a white lily grow’, apparently with a lute accompaniment, and a setting of ‘I was not wearier where I lay’ (**M.9.1**) from *The Vision of Delight* (1617). The loss of the latter setting is particularly frustrating given that it uniquely survives in a highly ornamented setting with no bass line (**M.9.1(a)**). Of less importance is the lost setting of Thomas Campion’s ‘Mistress, since you so much desire’ (**P.3.3**), a snatch of which is sung in *Eastward Ho!* (1605). The Drexel 4175 setting is likely to have been copied from Campion’s printed volume. That said, the lost settings are frustrating, as this manuscript appears to date to c. 1625 and thus may have contained settings of the songs related to early performances of plays etc. *Bibliography*: Duckles, 1953a; Cutts, 1955; Cutts, 1956d; Cutts, 1959a; Spink, 1962. *Facsimile*: Jorgens, 1986–9, xi.

New York, New York Public Library, Drexel MS 4257 (John Gamble’s

Commonplace Book). Small upright folio manuscript containing the largest collection of mid-seventeenth-century English solo songs. It contains 249 songs by many of the most

important song composers of the period as well as several lesser-known composers: anon., John Atkins, Thomas Brewer, Thomas Campion, John Cave, Thomas Charles, Charles Coleman, Edward Coleman, John Gamble, Robert Johnson, Nicholas Lanier, Henry Lawes, William Lawes, Robert Smith, John Taylor, William Webb, John Wilson, John Withy, and Walter Yoacknee. Of these, the Lawes brothers, John Wilson, and Gamble himself are the best represented. There are texts (some just incipits) for a further 78 songs. Although most songs are unattributed, identification is possible in many cases through concordances. Gamble's name and the date '1659' are found on the title-page, although the manuscript was presumably in use for many years either side of this date. Many of the songs were composed in the 1630s and 1640s and several others contain topical political references to events in the Commonwealth and early Restoration periods. The manuscript was once owned by the antiquarian Edward Francis Rimbault (1816–76). Rimbault's library was sold on 3 July 1877 and following days. Lots 1387 (Drexel 4257), 1388 (New York, New York Public Library, Drexel 4041), and 1389 (Drexel 4175), were purchased for the Joseph Drexel Collection, and acquired by the New York City Library in 1888 as a part of the Drexel bequest. The manuscript was bound in chrome tanned leather on 6 December 1944; there is no indication of previous bindings. The watermark throughout is a fleur-de-lys in a circle. The pages were not ruled with a rastrum; as one often sees in commonplace books, each line was individually drawn as needed.

Gamble was a composer, copyist, violinist, and cornettist, active from the Restoration until his death in 1687. Aptly described as 'a prolific if undistinguished composer' (Jorgens, 1986–9, x. p. v), most of his surviving compositions seem to date from early in his career. His output – entirely vocal – comprises two printed collections,

Ayres and Dialogues (1656 and 1659), and two manuscripts, Drexel 4257, and London, British Library Add. MS 32339 (the 'John Gamble Manuscript'; facsimile in Jorgens, 1986–9, iv). There is surprisingly little overlap between the four sources. None of the Drexel 4257 settings are found in the other three. Gamble also copied the Matthew Locke coronation music in the later section of the wind manuscript Cambridge, Fitzwilliam Mu. Mus. 734.

Drexel 4257 was copied by three scribes. Two are unidentified; Hand 3 is Gamble. The three scribes overlap to some degree in the first half of the volume, but after item 177 Hand 3 appears exclusively. The implication is that the manuscript was begun before it was acquired by Gamble. The strong presence of songs by Nicholas Lanier, William and Henry Lawes, and John Wilson suggests a date no earlier than *c.* 1625 (and probably later). Indeed it is unclear whether the manuscript was compiled in chronological order. There are two tables of contents. First, 'The Cattalogue', which gives a sequential list through to no. 266; second, a table listing the contents sequentially but in alphabetical groups. The latter lasts to the end of the manuscript but omits four songs. Nos. 1–179 of 'The Cattalogue' were entered by Hand 1. This includes many songs that were copied into the manuscript by Hand 2, and 38 songs entered by Gamble (some only in incipits). The rest of 'The Cattalogue' and the second table were written by Gamble (Hand 3), who was also responsible for copying all of the text incipits with no music throughout the manuscript.

Drexel 4257 contains several late settings of Jonson's lyrics. It is the unique source for **P.2.1/2(b)**, Henry Lawes's setting of 'If I freely may discover' from *Poetaster* (1601). The setting is also found in Lawes's autograph songbook (London, British

Library, Add. MS 53723), but the Drexel 4257 version contains enough variants to warrant separate transcription. It is also a secondary source for **M.5.1/1(b)**, a setting by Henry Lawes of ‘Beauties, have you seen a toy’ from *The Haddington Masque* (1608), and a secondary source for **P.5.1/1**, William Lawes’s setting of ‘Still to be neat, still to be dressed’ from *Epicene* (1609). Perhaps the most interesting item in the collection pertaining to this edition is the unique setting of the poem ‘See, the chariot at hand here of Love’ (**N.3.2**), better known by one of its stanzas beginning ‘Have you seen but a white lily grow’. The manuscript also contains the text of Jonson’s sardonic song ‘Cock Lorel would needs have the devil his guest’ (**M.12.5**) from *The Gypsies Metamorphosed* (1621); the first verse is underlaid but no music has been copied (a further eight verses are given in block text). The manuscript is also the unique source for an anonymous setting of ‘To the old, long life and treasure’ (**M.12.3**) from the same masque (the popular tune was published in collections such as John Playford’s *English Dancing Master* (1651)). *Bibliography*: Botstiber, 1903; Hughes, 1945; Duckles, 1948; Duckles, 1953b. *Facsimile*: Jorgens, 1986–9, x.

PRINTS

Dowland, J. (1597), *The First Book of Songs and Ayres*. THE | FIRST BOOKE | of Songes or Ayres | of fowre partes with Ta- | *bleture for the Lute*: | So made that all the partes | together, or either of them seue- | rally may be song to the Lute, | Orpherian or Viol de gambo. | Composed by *Iohn: Dowland* Lute- | nist and Batcheler of musicke in | both the Vniuersaties. | Also an inuention by the sayd | Author for two to playe vp- | on

one Lute. (London: Printed by Peter Short, 1597). The table format devised by Dowland in this volume was used by all subsequent collections of lute-songs (i.e. all parts facing outwards on a single opening, so that the book could be performed from by being laid on a table with the musicians sitting or standing around it). The collection also had the advantage of being capable of performance by a single person singing the cantus accompanied by the lute, or as part-songs (without lute accompaniment), or with viols replacing or doubling some or all of the voices. All 21 songs are scored for four voices and lute (in tablature); all are strophic, and most contain dance rhythms and patterns. Several of the songs, such as ‘Now, Oh, now, I needs must part’ which Jonson references in *Eastward Ho!* (1605), also disseminated as instrumental pieces. Many of the songs were probably created by fitting words to the tunes, as was done for broadside ballads. Nevertheless, Dowland’s settings are masterful. The volume was deservedly successful, with further editions appearing in 1600, 1603, 1606, 1608, and 1613. The reference to the two songs from the collection (‘Sleep, wayward thoughts’ **P.3.1**, and ‘Now, Oh, now, I needs must part’ **P.3.5**) in *Eastward Ho!*, and in other plays, is a testament to its popularity. *Copy consulted*: US-San Marino, Henry E. Huntington Library and Art Gallery, Rare Books 59102. *Bibliography*: Poulton, 1982; Holman, 1999; Greer, 2000. *Complete edition*: Greer, 2000. *Facsimiles*: Poulton, 1968; Early English Books Online.

Rosseter, P. [and T. Campion], (1601), *A Booke of Ayres*. A | BOOKE OF | AYRES, | Set foorth to be song | to the Lute, Orpherian, and | Basse Violl by Philip Rosseter | Lutenist: And are to be solde | at his house in Fleetstreete | neere to the Gray- | hound. (London: Printed by Peter Short by the assent Thomas Morley, 1601). Philip Rosseter

(1567/8–1623) served as a lutenist to James I from 1603 until his death, and from 1610 onwards appears to have been primarily active in the sphere of theatrical management. As a composer Rosseter is best remembered for *A Book of Ayres*. He also published *Lessons for Consort* (1609), a collection for mixed consort of lute, bandora, cittern, flute, treble viol, and bass viol. The *Book of Ayres* was dedicated to Sir Thomas Monson, a notable patron of music. It contains 21 songs each by Rosseter and his friend Thomas Campion (1567–1620). Literary scholars such as Percival Vivian have argued that Campion also wrote the texts in the Rosseter section. This is no longer generally accepted, although Campion may have been responsible for the unsigned prefatory address ‘To the Reader’. The songs in the volume are simple, mostly homophonic, and easily sung; they generally avoid madrigalian counterpoint and wordpainting, and in so abstaining follow the humanistic guidelines of the preface. The Campion section includes the song ‘Mistress, since you so much desire’, from which Jonson included a two-line snatch (‘But a little higher...’; **P.3.3**) in *Eastward Ho!* (1605). The reference by Jonson suggests that the song was popular, although it is not found in contemporary songbooks (with the exception of a now lost setting in New York, New York Public Library, Drexel MS 4175).

Notwithstanding historical accident, it is of course possible that the song was for a short time readily absorbed into the aural musical culture, partially explaining the lack of notated copies. It is perhaps also worth noting that Rosseter was associated with the Children of the Chapel, the troupe that acted the play, which may also suggest another line of dissemination. *Copy consulted*: London, British Library, K.2.i.3. *Bibliography*: Vivian, 1909; Fortune, 1965; Lindley, 1986. *Facsimiles*: Campion & Rosseter, 1601; Early English Books Online.

Youll, H. (1608), *Canzonets to Three Voices*. CANZONETS | TO | THREE VOYCES | NEWLY COMPOSED | BY | HENRY YOVL | PRACTICIONER IN | THE ART OF | MVSICKE. (London: Printed by Thomas Este for William Barley, 1608) [Three books: CANTVS, ALTVS, BASSVS]. Little is known of Henry Youll. It has been plausibly suggested that he was the same Henry Youll that graduated from Magdalene College, Cambridge in 1593 and who, upon his marriage, became a schoolmaster at Eye, near Diss in Norfolk. Youll the composer is known only by his *Canzonets to Three Voices*. He dedicated the volume to four sons of Edward Bacon of Coddensham (1548–1615), near Ipswich (‘To the virtuous Gentlemen M^r *Nicholas Bacon*, | M^r *Phillip Bacon*, M^r *Nathaniell Bacon*, and | M^r *Lionell Bacon*, Sonnes to the Worshipfull M^r *Edward | Bacon* Esquire, *Henry Youll* wisheth all happi- | nesse both herre and hereafter’). The tone of the dedication suggests that Youll may formerly have been a tutor in the household of Edward Bacon. Youll further notes that the pieces were the ‘*first fruits of* [his] *endeuours*’, and hints that they had been in preparation for some time. The volume was clearly modelled on Thomas Morley’s *Canzonets or Little Short Songs to Three Voices* (1593). However, as David Brown notes in the *Grove Music Online* entry on Youll, ‘no piece in the volume is structurally a true canzonet, and the last six pieces are balletts’. Youll was a competent, if amateurish, composer but he had little aptitude for expression (especially in the more melancholic texts). Despite its clearly amateur level of composition, the volume has a certain charm. It contains 24 pieces, although some are listed as first part, second part etc.; none of the texts are attributed. The volume is the unique source for **P.1.1**, Youll’s setting of ‘Slow, slow, fresh fount, keep time with my

salt tears' from *Cynthia's Revels* (1600). The setting is the most accomplished of the volume, but unlikely to have been associated with a performance of the play. *Copy consulted*: London, British Library, K.3.k.21. *Bibliography*: Fellowes, 1920; Fellowes, 1948; Smith, 1964; Chan, 1980; *Grove Music Online* (D. Brown, 'Youll, Henry'). *Facsimile*: Early English Books Online. *Complete Edition*: Fellowes, 1923.

Ferrabosco II, A. (1609), *Ayres*. AYRES: | BY | *Alfonso Ferrabosco*. (London: Thomas Snodham, for John Browne, 1609). One of Ferrabosco's two volumes published by Browne in 1609, *Ayres* contains 25 songs for one voice, lute, and bass viol, and 3 songs for two voices, lute, and bass viol. The other volume, containing lyra-viol music – *Lessons for 1, 2, and 3 Viols* – was entered in the Stationer's Company register on 11 May 1609; there is no such record for *Ayres*. The volume was dedicated to the 'Heroique Prince Henry', to whom Ferrabosco had been an instructor since 1604. Among the prefatory material are three dedicatory poems lauding the composer, by Jonson, Thomas Campion, and Nathaniel Tomkins (in Latin); Jonson also contributed a dedicatory sonnet to Ferrabosco's lyra-viol volume. *Ayres* includes settings of poems by John Donne, Campion, and Jonson. It is also one of the most important sources for Jonson's masque songs. It is the copy-text for eight songs (and the unique source for two) from four masques: **M.2.1** from *The Masque of Blackness* (1605); **M.4.1** (unique), **M.4.2**, **M.4.3**, **M.4.4**, **M.4.5** (unique) from *The Masque of Beauty* (1608); **M.5.2** from *The Haddington Masque* (1608); and **M.6.5** from *The Masque of Queens* (1609). It is also the copy-text for **P.4.1** from *Volpone* (1605). The published settings (or some related source) disseminated quite widely in manuscript sources. Several of Ferrabosco's Jonson settings

are found in contemporary song manuscripts such as Oxford, Christ Church, Mus. 439 but without their lute accompaniment and often with vocal ornaments or embellishments. *Copy consulted*: London, British Library, K.8.h.2. *Bibliography*: Duffy, 1980; Kenny, 2008. *Facsimile*: Early English Books Online.

Dowland, R. (1610), *Variety of Lute-Lessons*. VARIETIE | OF | *LUTE-lessons*: | *Viz.* | Fantasies, Pauins, Galliards, Almains, Corantoes, | and Volts: Selected out of the best approued | AVTHORS, as well beyond the Seas as | of our owne Country. | By *Robert Douland*. | Whereunto is annexed certaine Ob- | seruations belonging to LVTE-playing: | by *Iohn Baptisto Besardo* of Visonti. | Also a short Treatise thereunto appertayning: | By *Iohn Douland* Batcheler of | *MUSICKE*. (London: Printed [by Thomas Snodham] for Thomas Adams, 1610). Robert Dowland (c. 1591–1641), son of John Dowland, is chiefly remembered as the editor of two volumes, *A Musical Banquet* and *Variety of Lute-Lessons*, both published in 1610. Both volumes contain first-rate lute music by English and continental composers, and a treatise on lute playing by John Baptisto Besardo of Visonti. The *Variety* contains 56 solo lute pieces by Daniel Batchelar, Cato Diomedes, John and Robert Dowland, Alfonso Ferrabosco II, Anthony Holborne, Gregorio Huwet, Lorenzino, Thomas Morley, Jacobus Reis, and René Saman. The pieces are arranged by genre: fantasias, pavans, galliards, almans, corants, and voltas. The volume includes arrangements of the three main masque dances and the witches' antimasque dance (**M.6.1, M.6.3, M.6.4, M.6.6**) tentatively attributed here to *The Masque of Queens* (1609). Robert Dowland is a shadowy figure about whom we know little; only four compositions are attributed to him, of which at least one is spurious. Indeed, there is good

reason to think that Dowland senior was actually responsible for many of the arrangements, including the pieces here associated with *Queens*. *Copy consulted*: San Marino, Henry E. Huntington Library and Art Gallery, Rare Books 59100. *Bibliography*: Spring, 2001. *Facsimile*: Dowland, R., 1610; Early English Books Online.

Brade, W. (1617), *Neue ausserlesene liebliche Branden (Hamburg and Lübeck)*.

Newe Ausserlesene lieb- | liche | Branden, Intradan, Ma- | scharaden, Balletten, All'manden, Cou- | ranten, Volten, Auffzüge und frembde Tänze/ | Sampt schönen lieblichen Frühlings vnd | Sommers Blümlein/ | Mit fünff Stimmen: | Auff allerley Musicalischen Instrumenten/ | Insonderheit auff Fiolen zuge- | brauchen/ | Zuvor in Druck niemals außgangen. | Durch | WILHELM BRADE Englisch. (Hamburg: Michael Hering and Lübeck: Hans Witten, 1617). ('New selected delightful branles, entries, masques, ballets, allemands, courants, la voltas, processions, and foreign dances together with pleasing spring and summer flowers; in five parts for all kinds of musical instruments, especially strings; which have never before appeared in print; by William Brade, English': trans. adapted from Walls, 1996 and Holman, 1993) William Brade (1560–1630) was an English string player and composer, who spent much of his adult life working in Germany and Denmark. One of the most important and prolific composers working in Germany and Scandinavia in the early seventeenth century, he published several collections which includes pieces by English composers. The emphasis in *Newe ausserlesene* is on functional dance music. It contains music by Brade himself, Robert Bateman, Robert Johnson, and by the Irish harper Cormack MacDermott, as well as many unattributed pieces. Several of the dances have connections with English masques. There

is no evidence that Brade returned to England after he left for the Continent in the 1590s, so he may have acquired his masque dances through another expatriate Englishman. Many of the masque dances which also have concordances in English sources, such as London, British Library, Add. MS 10444, carry different titles in *Neue ausserlesene* suggesting that Brade may have worked from a source that contained no titles (or composer attributions). Indeed, he may have used them for masque-like entertainments in Germany and devised his own titles (see Holman, 1993). Most of Brade's sources were presumably in two-part outlines (tune and bass; the common format for dissemination), to which he added his own inner parts. Nevertheless, (like those in John Adson's *Courtly Masquing Ayres*) these arrangements are probably quite similar in style to those originally played at Whitehall masques by the royal violin band. Although Brade advertised the collection as suitable for various instruments (such advertisements are frequently found in similar collections of the period), the energetic, homophonic idiom is particularly suitable for violin consorts. The collection includes several pieces tentatively associated in this edition with Jonson's masques: 'The First Witches' Dance' (**M.6.1(b)**) and the second main masque dance (**M.6.4**) from *The Masque of Queens* (1609), and the three main masque dances (**M.7.4(a)**, **M.7.6(a)**, **M.7.8**) from *Oberon* (1611). *Copies consulted*: Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung, Scrin A/578 (complete set); Wolfenbüttel, Herzog August Bibliothek, 2.6.7.1 Musica (3) (Alto only). *Bibliography*: Holman, 1993; Walls, 1996; Spohr, 2009. *Complete edition*: Thomas, 1974.

Peerson, M. (1620), *Private Music, or the First Booke of Ayres and Dialogues*. Priuate Musicke. | OR THE | FIRST BOOKE | of Ayres and Dialogues: | Contayning Songs of 4. 5. and 6. parts, | of seuerall sorts, and being *Verse* and *Chorus*, | is fit for Voyces and Viols. | And for want of *Viols*, they may be performed to | *either the* Virginall *or* Lute, where the *Proficient* | can play vpon the Ground, or for a shift | to the Base Viol alone. | All made and composed, according to the rules of Art, | by M. N. Batchelar of MVSICKE. (London: Printed by Thomas Snodham, 1620). Printed sometime after 15 May 1620 (the date of the dedication), *Private Music* was the first of Peerson's two publications. A second entitled *Mottects or grave chamber musique* followed in 1630. *Private Music* contains 24 songs in table format: 14 songs for four voices, 8 for five voices, and 2 for six voices. Ignoring the choruses at the end of each, nos. 1–14 are essentially solo songs accompanied by instruments; the rest are duets for two trebles (nos. 15–19) or treble and tenor (nos. 20–3) with instruments. The volume is the unique source for Peerson's setting of 'See, see, oh, see, who here is come a-maying!' (**M.1.1**) from *A Private Entertainment at Highgate* (1604). The original version appears to have been in three parts, which Peerson seems to have revised for six parts (voices and instruments) for publication, presumably to allow him give it pride of place at the end of the volume (it is the last piece). Clearly proud of his brush with royalty, Peerson noted that 'This Song was made for the *King* and *Queenes* entertaynement at High-gate on May-day. 1604'. *Copies consulted* (only two are known): Oxford, Bodleian Library, Douce MM 361 (14); London, British Library, K.2.d.12 (imperfect copy). *Bibliography*: Jones, 1957; Heydon, 1990; Rastall, 2008. *Complete edition*: Rastall, 2008. *Facsimile*: Early English Books Online.

Adson, J. (1621), *Courtly Masquing Ayres*. *Courtly Masquing* | AYRES, | Composed to 5. and 6. | Parts, for *Violins, Consorts*, | and *Cornets*, | BY | IOHN ADSON. (London: Printed T[homas]. S[nodham]. for John Browne, 1621). Nothing definite is known of John Adson (?1587–1640) before 1604, when he is recorded as a cornettist at the court of Charles III of Lorraine in Nancy. He was back in England by the end of 1613, when he joined the London Waits. He was well connected in London musical circles and became a royal wind musician in November 1633: he appears to have played treble cornett and treble recorder. He is best known for this collection of masque dances, dedicated to James I's favourite (and frequent masquer), George Villiers, the Duke of Buckingham. The collection comprises 31 dances for 'violins, consorts [mixed ensembles] and cornets'. It can be divided into three sections. Nos. 1–18 are five-part pieces with a single treble for unspecified instruments; this scoring was used at this time by the royal violin band (see Holman, 1993, 188–9), suggesting that these are genuine masque dances. Nos. 19–21 are also five-part pieces but are headed 'for cornets and sackbuts'. The remainder of the pieces are in six parts, with two trebles. They are presumably also intended 'for cornets and sackbuts': the six-part, two-treble scoring was associated with wind bands. As Adson was not a royal musician in 1621, it is unlikely that he would have been composing for court masques. The pieces in this volume – nos. 1–18 at least – most likely represent his arrangements of masque tunes (i.e. by adding inner parts to two-part skeletons) composed by royal musicians.

Concordances for several of the dances in Adson's collection are found in London, British Library, Add. MS 10444, from which titles can be supplied (none are

given by Adson). The volume is the copy-text for four dances that appear to have been performed in *Hymenaei* (1606): the antimasque (**M.3.1**), and three main masque dances (**M.3.2–4**). These are nos. 4–7 of the collection, which strongly suggests that they were originally performed by violins. Adson's collection provides a good indication of how such masque dances were originally orchestrated. *Copy consulted*: Oxford, Bodleian Library, MSS Mus. Sch. E.465a–f. *Bibliography*: Walls, 1975–6; Holman, 1993; Walls, 1996. *Complete edition*: Walls, 1975–6. *Facsimile*: Early English Books Online.

Simpson, T. (1621), *Taffel-Consort (Hamburg)*. Taffel Consort/ | Erster Theil/ | Von allerhand | Newen Lustigen Musi- | calischen Sachen/ mit vier Stim- | men/ Neben einem General | Bass | Mit sonderlichem fleiss zusammen getra- | gen/ verfertige und publicirt | Durch | THOMAS SIMPSON Engel- | länder/ Züerstlichen Hollstein: Schaumbur- | gischen bestalten Violisten unnd | Musicum. (Hamburg: Paul Langen for Michael Hering, 1621). Thomas Simpson (1582–before 1628) was an émigré English string player, composer and music editor, who by 1608 was employed as a musician at the court of the Elector Palatine at Heidelberg. By 1615, he had moved to the court of Count Ernst III of Holstein-Schaumburg at Bückeburg, near Hanover, and was still there in 1621 when he published the third (and last) of his collections, *Taffel-Consort*. Simpson presumably left Bückeburg in the following year, when the Count died. He was employed at the Danish court in Copenhagen from 7 May 1622 to 4 March 1625, and was dead by 20 June 1628. *Taffel-Consort* contains music in four-parts (SSTB) by Simpson himself, Robert Bateman, Nicolaus Bleyer, Alexander Chesham, John Dowland, Christian Engelmann, Alfonso Ferrabosco II, Johann Grabbe, Robert Johnson, Johann Krosh, Peter Philips,

Joseph Shirley, Christian Töpffer, and Maurice Webster. Several of the dances by English composers appear to have originated in masques, or similar entertainments. However, the scorings preserved in *Taffel-Consort* were not those used in court masques of the time. In the masque, such pieces would have been performed by the violin band, which at the time used a five-part scoring with a single treble and three inner parts (i.e. violin, three violas, and bass violin). Simpson, however, rearranged these pieces by discarding any inner parts (should he even have had them) and composed his own four-part arrangements. He did so by adding a second treble part, which crosses and echoes the tune, and a tenor part to fill in the harmony; where necessary, the bass parts were slightly modified the bass part to allow for imitative entries. By doing so Simpson was effectively able to modernize what was still fundamentally late Renaissance dance music, written in five equally-spaced homogenous parts, by incorporating the main elements of the new Baroque style: a dialogue between equal treble parts, underpinned by the continuo chords. Although the four-part scoring does not reflect that used in the masque, *Taffel-Consort* has been used as the copy-text for **M.7.2**, the antimasque dance of Satyrs tentatively attributed in this edition to *Oberon* (1611). Simpson is likely to have come across the dance in two-part format (tune and bass) much as the concordance found in London, British Library, Add. MS 10444: masque dances seem to have been primarily disseminated in this way. *Copies consulted*: Wolfenbüttel, Herzog August Bibliothek, 51. 1–4 Musica (Cantus; Altus; Tenor; Bassus); London, British Library, C.97 (Bassus Generalis): apart from another Bassus Generalis book in Uppsala, Universitetsbiblioteket, Utl. instr.mus.tr.26 (not consulted), these are the only known copies. *Bibliography*:

Holman, 1993; Field & Pinto, 2003; Cunningham & Holman, 2010. *Complete edition*: Thomas, 1988.

Starter, J. J. (1621), *Friesche Lust-Hof* (Amsterdam). FRIESCHE | LUST-HOF, | Beplant met verscheyde stichtelyke | Minne-Liedekens / Gedichten / ende Boer- | tige Kluchten. | DOOR | IAN IANSZ. STARTER. SS. LL. ST. | Met schooner kopere Figueren verçierd; ende by alle onbekende wysen, | de Noten, ofte Musycke gevoeght, | Door | M^r. IAQVES VREDEMAN, Musyck-M^r der Stadt Leeuwarden. (Amsterdam: Printed by Paulus van Ravesteyn, 1621). Jan Starter (or John Startutt) (c. 1593–1626) was born London or Amsterdam; his parents were British Puritan who had fled domination of the Anglican Church and moved to the Netherlands. Starter was a well-educated frequenter of Amsterdam's literary circles. He began as a publisher there, before moving to Leeuwarden (capital city of the northern Dutch province of Friesland), where he sold and published books and wrote poetry for weddings and other festivities. In 1617 he started a short-lived acting troupe, for which he wrote several plays; he became the most significant figure in seventeenth-century Frisian drama. *Friesche Lust-Hof* was first published in 1621 and went through several editions. It is one of the most important Dutch songbooks of the seventeenth century. Primarily a collection of commemorative poems, wedding songs, love songs, pastoral songs, and drinking songs, *Friesche Lust-Hof* is also an important source for stage jigs. Many of the songs are based on English ones, taken from sources such as Robert Jones's *The First Book of Songs and Ayres* (1600) and Thomas Deloney's *The Garland of Good Will* (a popular collection of ballad texts, entered in the Stationers' register in 1593; the earliest surviving edition is that of 1626).

Music for many of these texts was composed by Jacques Vredeman de Vries. Others are popular tunes from the Netherlands, France, England, Spain, Italy, and German: in the sixteenth and seventeenth centuries, many popular tunes disseminated throughout the Continent via travelling acting troupes. The volume has been used as the copy-text for the popular tune ‘Packington’s Pound’, the tune to which the ballad ‘My masters and friends, and good people draw near’ is sung in *Bartholomew Fair* (1614) (P.7.1/1–2). *Copy consulted*: London, British Library, General Reference Collection 11556.bbb.55. *Bibliography*: Simpson, 1966; Brooks, 1988. *Complete edition*: Brouwer, 1966.

Playford, J. (1651), *The English Dancing Master*. The English Dancing Master: | OR, | Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance. | [Ink addition: ‘March 19th’]. (London: Printed by Thomas Harper for John Playford, 1651). *The English Dancing Master* was one of Playford’s most successful publications. The first edition contained the tunes and dancing figures for 105 English country-dances. In the British Library copy the printed date ‘1651’ is changed to ‘1650’ in ink by hand: this most likely refers to the fact that 19 March would have been part of the year 1650 in the old calendar. The volume quickly went to a second edition with nine additional dances in 1652. The collection was known simply as *The Dancing Master* in the second and subsequent editions. The series was popular well into the eighteenth century, and grew to three volumes. The first went through eighteen editions (1651–1728), the second through four editions (1710–28), and the third through two (?1718–?26). The three volumes contain 1,053 unique dances between all editions. Many tunes in *The Dancing Master* were in circulation well before 1651. Three are of relevance to this edition as

secondary sources. In *The Gypsies Metamorphosed* (1621) Jonson refers to two popular tunes. First, the popular ballad tune to which ‘Cock Lorel would needs have the devil his guest’ (M.12.5) is sung, is found in all editions of *The Dancing Master* until 1698 and also in the eighteenth-century editions, titled ‘An old man is a bed full of bones’. Second, the tune of the song ‘To the old, long life and treasure’ (M.12.3) is also found in the collection, titled ‘A Health’. Third, ‘Huff Hamukin’ is mentioned in the Office-book of the Master of the Revels, Sir John Astley (1622–3) (H&S, x. 648–9) as one of two rustic dances heard after the revels of *Time Vindicated to Himself and to his Honours* (1623). This may be a reference to ‘Half Hannikin’ (M.12.5), a widely popular tune found in all editions of *The Dancing Master* from 1650 to 1690. *Copy consulted*: London, British Library, E.626.(7.). *Bibliography*: Day & Murrie, 1940; Munstedt, 1983. *Facsimiles*: Early English Books Online; English Dancing Master (online database).

Playford, J. (1652), *Select Musical Ayres and Dialogues*. SELECT | *Musicall Ayres*, | AND | *DIALOGUES*, | For one and two Voyces, to sing | to the *Theorbo*, *Lute*, or *Basse Violl*. | Composed by | *John Wilson*, | *Charles Colman*, | Doctours of | Musick. | *Henry Lawes*, | *William Webb*, | Gentlemen. | [rule.] | To which is added some few | short *Ayres* or *Songs* for three | Voyces, to an *Instrument*. (London: Printed for John Playford, 1652).
Book II: *The Second Booke* | OF | *AYRES*, | *Containing Pastorall* | *DIALOGUES* | For two Voyces, to sing either to the *Theor-* | *bo*, *Harpsicon*, or *Basse Violl*. | Also short *Ayres* for three Voyces, with a thorow | *BASSE*. | Composed by many Excellent Masters in *MUSICK*, | now living. (London: Printed by Thomas Harper for John Playford, 1652).
John Playford’s folio volume (the two books are considered a single volume) is dedicated

to Charles Coleman, Henry Lawes, William Webb, and John Wilson, whose music comprises the bulk of the 67 continuo songs, dialogues, and partsongs contained therein. The volume also contains music by anon., William Caesar [aka Smegergill], Robert Johnson, Nicholas Lanier, William Lawes, Robert Smith, and John Taylor. Playford had a virtual monopoly on the publication of secular music during the 1650s and 1660s. The *Select Musical Ayres* volumes (1652 and 1653) were the first in a series of songbooks; they were continued in 1659 with *Select Ayres and Dialogues*. These books (typically tall upright folios) contained songs in score with treble and bass clefs, as well as dialogues in score or table format. This was less expensive than printing individual partbooks. In performance, it seems likely that singers memorized or copied out their parts from the print, leaving the book to the continuo player(s). The songs themselves are easily within the abilities of most amateurs. The majority of the composers represented in the 1652 edition were still active around the middle of the century (though Johnson died in 1633, and William Lawes in 1645). Henry Lawes is particularly well represented throughout most of the Playford songbooks. The 1652 edition is the copy-text for one of two versions of Nicholas Lanier's setting of 'Though I am young and cannot tell' (**P.9.1/2(a)**) from *The Sad Shepherd* (1641). The setting is found in seven publications between 1652 and 1673, in two, three, and four parts, all derived from a common model. *Copy consulted*: London, British Library, K.7.i.17.(1.). *Bibliography*: Day & Murrie, 1940; Munstedt, 1983. *Facsimile*: Early English Books Online.

Playford, J. (1653), *Select Musical Ayres and Dialogues*. SELECT | Musicall Ayres | AND | DIALOGUES, | *In Three BOOKES*. | [rule.] | First Book, containes *AYRES* for a

Voyce alone to the | Theorbo, or Basse Violl. | Second Book, contains Choice
DIALOGUES for two Voyces to the | Theorbo or Basse Violl. | Third Book, contains
short *AYRES* or *SONGS* for three Voyces, | so Composed, as they may either be sung by a
Voyce alone, | to an Instrument, or by two or three Voyces. | [rule.] | Composed by these
severall Excellent Masters in Musick, *Viz.* | Dr. *John Wilson*, Mr. *Nicholas Lanneare*, |
Dr. *Charles Colman*, Mr. *William Smegergill* | Mr. *Henry Lawes*, *alias Caesar*, | Mr.
William Lawes, Mr. *Edward Colman*, | Mr. *William Webb*. Mr. *Jeremy Savile*. (London:
Printed by T[homas]. H[arper]. for John Playford, 1653). This, John Playford's second
edition of *Ayres and Dialogues* was entered into the Stationer's Register on 22 December
1653. It contains 80 continuo songs, dialogues, and partsongs by anon., Thomas Brewer,
William Caesar [aka Smegergill], Mr Charles, Charles Coleman, Edward Coleman,
Nicholas Lanier, Henry Lawes, William Lawes, Jeremy Savile, John Taylor, William
Tompkins, Mr Warner, William Webb, and John Wilson. It includes a reprint from the
1652 edition of Nicholas Lanier's setting of 'Though I am young and cannot tell'
(P.9.1/2(a)) from *The Sad Shepherd* (1641). The setting is found in seven publications
between 1652 and 1673, in two, three, and four parts. See also notes for the 1652 edition.
Copy consulted: San Marino, Henry E. Huntington Library and Art Gallery, Rare Books
148977. *Bibliography:* Day & Murrie, 1940; Munstedt, 1983. *Facsimile:* Early English
Books Online.

Lawes, H. (1655), *The Second Book of Ayres and Dialogues*. THE SECOND BOOK |
OF | AYRES, | AND | DIALOGUES, | For One, Two, and Three Voyces. | BY |
[engraved portrait] | *HENRY LAWES* *Servant to his late Ma:^{tie} | in his publick and private*

Musick. | [rule.] | *W: Faithorne fecit.* (London: Printed by T[homas]. H[arper]. for John Playford, 1655). Lawes's second (of three: also 1652, 1658) printed book of songs is dedicated to Lady Dering (Mary Harvey). The volume contains 55 continuo songs, dialogues, and partsongs by Mary Harvey and Henry Lawes, setting texts by Anacreon, S. B., John Birkenhead, I. C., Thomas Carew, William Cartwright, Matthew Clifford, John Crofts, Sir William Davenant, Sir Edward Dering, Francis Finch, John Fletcher, I. G., John Grange, Henry Harington, Robert Herrick, Dr Henry Hughes, Ben Jonson, I. M., Sir John Mennes, N. N., Sir Christopher Nevill, Sir James Palmer, Catherine Philips, Henry Reynolds, F. S., Thomas Stanley, Aurelian Townshend, and Edmund Waller. This includes the copy-text for a three-part version of Henry Lawes's setting of the song 'Beauties, have you seen a toy' (**M.5.1/1(a)**) from *The Haddington Masque* (1608). *Copy consulted:* King's College (University of Cambridge) Library. *Bibliography:* Day & Murrie, 1940; Willetts, 1969; Munstedt, 1983; Spink, 2000a. *Facsimile:* Early English Books Online.

Playford, J. (1659), *Select Ayres and Dialogues*. SELECT | AYRES | AND |
 DIALOGUES | For One, Two, and Three Voyces; | TO THE | *THEORBO-LUTE* or
BASSE-VIOL. | [rule.] | Composed by | *John Wilson* | *Charles Colman* | Doctors in
Musick. | *Henry Lawes* | *William Lawes* | *Nicholas Laneare* | *William Webb* | Gentlemen
 and Servants to his late | Majesty in his Publick and Private | Musick. | *And other*
Excellent Masters of Musick. (London: Printed by W[illiam]. Godbid for John Playford,
 1659). Collection of 125 songs, dialogues, and partsongs by anon., Thomas Brewer,
 William Caesar [aka Smegergill], John Cobb, Charles Coleman, Edward Coleman, John

Goodgroome, Mary Harvey, Simon Ives, John Jenkins, Robert Johnson, Nicholas Lanier, Henry Lawes, William Lawes, John Playford, Jeremy Savile, [William?] Tompkins, Mr Warner, William Webb, and John Wilson. The collection was reprinted as Book 1 of *The Treasury of Music* (1669). It is a secondary source for Nicholas Lanier's popular setting of 'Though I am young and cannot tell' (P.9.1/2(a)) from *The Sad Shepherd* (1641). The setting is found in seven publications between 1652 and 1673, in two, three, and four parts. It is also the unique source for the setting of 'Come, noble nymphs, and do not hide' (M.15.1/1) originally from *The Fortunate Isles and their Union* (1625), by William Webb (d. 1657). *Copy consulted*: London, British Library, K.7.i.19.(1.). *Bibliography*: Day & Murrie, 1940; Munstedt, 1983. *Facsimile*: Early English Books Online.

Hilton, J. (1667), *Catch that Catch can: or The Musical Companion*. *Catch that Catch can: | OR THE | Musical Companion. | CONTAINING | CATCHES and ROUNDS for Three and Four Voyces. | [rule.] | To which is now added a Second Book | CONTAINING | DIALOGUES, GLEES, AYRES, & BALLADS, &c. | Some for | Two | Three | Four | VOYCES.* (London: Printed by W[illiam]. Godbid for J[ohn]. Playford, 1667). *Catch that Catch can* was originally compiled and published by John Hilton in 1652 (d. 1657). The collection became widely popular and was reprinted (revised and 'enlarged') by John Playford in 1658 and 1663. The 1667 and 1685 editions were issued under the title *The Musical Companion*. Playford dedicated the 1667 volume to the 'Musick-Society' of which he was an active member and whose repertoire the book represents; the society appears to have been defunct by 1665. The volume contains 228 catches, dialogues, and partsongs by anon., John Banister, Thomas Brewer, William Byrd, William Caesar [aka

Smegergill], William Child, John Cobb, Edward Coleman, Henry Cooke, William Cranford, William Ellis, Freeman, John Goodgroome, William Gregory, G. H. [?George Hudson], Roger Hill, John Hilton, Leonardo Hodimonto, George Holmes, Thomas Holmes, William Howes, Simon Ives, Nicholas Lanier, Henry Lawes, William Lawes, Matthew Locke, Edward Nelham, Thomas Pierce, John Playford, Henry Purcell, Jeremy Savile, John Smith, William Stonard, John Taylor, Silas Taylor, Thomas Tempest, William Webb, William White, and John Wilson. It is the copy-text for (P.9.1/2(b)) a four-part version of Nicholas Lanier's popular setting of 'Though I am young and cannot tell' from *The Sad Shepherd* (1641). The setting is found in seven publications between 1652 and 1673, in two, three, and four parts. It is also the copy-text for Edward Nelham's catch "'Buzz", quoth the blue fly' (M.7.1) from *Oberon* (1611). *Copy consulted*: San Marino, Henry E. Huntington Library and Art Gallery, Rare Books 81883 (Early English Books Online). *Bibliography*: Day & Murrie, 1940; Spink, 1965–7; Moore, 1969; Munstedt, 1983. *Facsimile*: Early English Books Online.

Lawes, H. (1669), *The Treasury of Music, Book 1*. The Treasury of Musick: | CONTAINING | AYRES | AND | DIALOGUES | To Sing to the | THEORBO-LUTE | OR | BASSE-VIOL. | [rule.] | COMPOSED | By M^r. HENRY LAWES, late Servant to His Majesty | in His Publick and Private MUSICK: | *And other Excellent MASTERS*. | [rule.] | *In Three Books*. (London: Printed by William Godbid for John Playford, 1669). *The Treasury of Musick* was published seven years after the death of Henry Lawes. The collection comprises three books. The first is a reprint (with new title-page) of *Select Ayres and Dialogues* (1659). The second, *Select Ayres and Dialogues . . . by Mr Henry*

Lawes, is a new volume of later material and songs by other composers: it may also be a 1663 edition of *Select Ayres* of which no copy is known. The third is a reprint (with new title-page) of Lawes's *Select Ayres and Dialogues* (1658). Reprinted from *Select Ayres and Dialogues*, the first book includes William Webb's setting of 'Come, noble nymphs, and do not hide' (**M.15.1/1**) from *The Fortunate Isles and their Union* (1625), and Nicholas Lanier's setting of 'Though I am young and cannot tell' (**P.9.1/2(a)**) from *The Sad Shepherd* (1641). *Copy consulted*: London, British Library, K.3.m.19 (Early English Books Online). *Bibliography*: Day & Murrie, 1940; Munstedt, 1983; Spink, 2000a. *Facsimile*: Early English Books Online.

Lawes, H. (1669), *The Treasury of Music, Book 2. SELECT | AYRES | AND |*
DIALOGUES | To Sing to the | THEORBO-LUTE | OR | BASSE-VIOL. | [rule.] |
COMPOSED | By M^r HENRY LAWES, late Servant to His Majesty | in His Publick and
Private MUSICK: | And other Excellent MASTERS. | [rule.] | The Second Book. (London:
Printed by William Godbid for John Playford, 1669). Book 2 of *The Treasury of Musick* is either a new volume of later material and songs by composers other than Lawes or it may also be a 1663 edition of *Select Ayres and Dialogues* of which no copy is known. The book contains 124 continuo-songs and dialogues by anon., Thomas Blagrave, Charles Coleman, Edward Coleman, John Goodgroome, William Gregory, Roger Hill, John Hilton, Simon Ives, John Jenkins, Nicholas Lanier, Henry Lawes, William Lawes, Alfonso Marsh, John Moss, John Playford, and John Wilson. The collection contains two settings of Jonson's song texts. An anonymous setting of 'Still to be neat, still to be dressed' (**P.5.1/2**; here titled 'On a Proud Lady') from *Epicene* (1609), which may have

been used for a revival of the play in the 1660s. It also includes a concordance for Nicholas Lanier's popular setting of 'Though I am young and cannot tell' (P.9.1/2) from *The Sad Shepherd* (1641) was printed in seven volumes between 1652 and 1673, in two, three, and four parts. *Copy consulted*: London, British Library, K.7.i.19.(2.).

Bibliography: Day & Murrie, 1940; Munstedt, 1983. *Facsimile*: Early English Books Online.

Playford, J. (1672), *An Introduction to the Skill of Music*. AN | INTRODUCTION | TO THE SKILL OF | MUSICK. | [rule.] | *IN TWO BOOKS*. | [rule.] | THE FIRST: | The *Grounds and Rules of MUSICK*, | according to the *Gam-vt*, and other | Principles thereof. | THE SECOND: | *Instructions & Lessons for the Bass-Viol*: | AND | *Instructions & Lessons for the Treble-Violin*. | [rule.] | By JOHN PLAYFORD. | [rule.] | *To which is added*, | The ART of DESCANT, | of Composing *MUSICK* in Parts. | By Dr. THO. CAMPION. | [rule.] | With *Annotations* thereon, by Mr. Chr. Simpson. | [rule.] | *The Sixt Edition Corrected and Enlarged*. (London: Printed by W[illiam]. Godbid for J[ohn]. Playford, 1672). This, the sixth edition of Playford's popular book, is divided into three sections. The first part contains Playford's basic music theory, with instructions for voice and psalm singing. It includes eleven two-part songs by anon., Thomas Brewer, John Goodgroome, Henry Lawes, William Lawes, T. M., John Playford, and B. R. [Benjamin Rogers?], as well as 16 anonymous psalm tunes with solfege symbols below each note. Second, a series of instructions for playing viols (especially the bass) and violin, which includes ten anonymous tunes for bass viol, five anonymous tunes for violin (three are given in both tablature and staff notation), and a duet for treble and bass viol by Alfonso

Ferrabosco II. The third part is a reproduction of Thomas Campion's essay on music composition (originally published c. 1614), with annotations by Christopher Simpson. The first part provides a late secondary source for **P.9.1/2(a)**, a two-part version of Nicholas Lanier's popular setting of 'Though I am young and cannot tell' from *The Sad Shepherd* (1641), which was printed in seven volumes between 1652 and 1673, in two, three, and four parts. *Copy consulted*: Cambridge, University Library, MR574.d.65.6. *Bibliography*: Day & Murrie, 1940; Munstedt, 1983; Wilson, 2003. *Facsimile*: Early English Books Online.

Playford, J. (1673), *The Musical Companion*. THE | Musical Companion, | In Two BOOKS. | [rule.] | The First Book containing *CATCHES* and *ROUNDS* for Three Voyces. | [rule.] | The Second Book containing *DIALOGUES*, *GLEES*, *AYRES* and *SONGS* for *Two*, *Three* and *Four VOYCES*. | [rule.] | *Collected and Published By* JOHN PLAYFORD *Practitioner in MUSICK*. (London: Printed by W[illiam]. Godbid for John Playford, 1673). John Playford's large compendium contains 210 catches, dialogues, and partsongs by anon., John Banister, Thomas Brewer, William Byrd, William Caesar [aka Smegergill], Thomas Campion, William Child, John Cobb, Edward Coleman, William Cranford, Richard Dering, William Ellis, Richard Fleckno, John Goodgroome, Orlando Gibbons, William Gregory, G. H. [George Hudson?], Roger Hill, John Hilton, Leonardo Hodimonto, George Holmes, Thomas Holmes, Simon Ives, John Jenkins, Robert Johnson, Nicholas Lanier, Henry Lawes, William Lawes, Matthew Locke, Thomas Morley, Edmund Nelham, T. N., W. N., John Playford, Henry Purcell, Benjamin Rogers, Jeremy Savile, Christopher Simpson, John Smith, William Stonard, John Taylor, Silas

Taylor, Thomas Tempest, Benjamin Wallington, William Webb, Mr White, and John Wilson. The volume is the unique source for the only known setting of Robert Johnson's setting of 'From the famous peak of Derby' (**M.12.2**) from *The Gypsies Metamorphosed* (1621). It is also a secondary source for the four-part version of Nicholas Lanier's popular setting of 'Though I am young and cannot tell' (**P.9.1/2(b)**) from *The Sad Shepherd* (1641), which was printed in seven volumes between 1652 and 1673, in two, three, and four parts. *Copy consulted*: San Marino, Henry E. Huntington Library and Art Gallery, Rare Books 81882. *Bibliography*: Day & Murrie, 1940; Munstedt, 1983. *Facsimile*: Early English Books Online.

D'Urfey, T. (1719), *Wit and Mirth*. WIT and MIRTH: | OR | PILLS | TO PURGE | *Melancholy*; | BEING | A Collection of the best Merry BALLADS | and SONGS, Old and New. | Fitted to all Humours, having each their proper | TUNE for either Voice, or Instrument: | Most of the SONGS being new Set. (London: Printed by W[illiam]. Pearson for J[acob]. Tonson, at Shakespeare's Head, over-against Catherine Street in the Strand, 1719). Thomas D'Urfey (c. 1653–1723), perhaps best known as a poet and playwright, was also a prolific writer of odes and lyrics. He was especially adept at fitting words to pre-existing tunes. In 1719 D'Urfey published five volumes of poems, mainly with tunes, entitled *Wit and Mirth, or Pills to Purge Melancholy* (also issued as *Songs Compleat, Pleasant and Divertive*), followed by a sixth volume in 1720; there were various reprints. In total, the collection contains over 1,000 items. He wrote most of the texts and was also responsible for some of the musical settings. The fourth volume includes two popular ballads used as copy-texts in this edition: 'Though it may seem rude' (**M.13.2**), sung by

the bearward John Urson in *The Masque of Augurs* (1622), set to the tune ‘Eighty-Eight’; and the coarse and satirical song of ‘Cock Lorel would needs have the devil his guest’ (M.12.5) sung shortly before the transformation of the gypsies in *The Gypsies Metamorphosed* (1621). *Copy consulted*: London, British Library, 1078.c.4–8.

Anon. [?Henry Harington] ([c. 1780?]), *Drink to me only with thine eyes*. DRINK TO ME ONLY WITH THINE EYES | A Favorite [sic] Glee for three Voices (London: Printed for Dale’s Music Warehouses No. 19 Cornhill & 132 Oxford Street facing Hanover Square, [c. 1791?]). This famous three-voice glee setting of Jonson’s poem ‘To Celia’ (N.2.1/1) appears to have been first published c. 1770 and was reissued (in various arrangements) throughout the eighteenth, nineteenth, and twentieth centuries. None of the earliest prints are dated and all are clearly related. Though probably published in the early 1780s, when the setting had been in circulation for some time, this print has been chosen for the copy-text for N.2.1/1. It was published by the musician, instrument maker, and publisher Joseph Dale (1750–1821). Dale founded his publishing business at his private house in 1783; he moved to 19 Cornhill and 132 Oxford Street facing Hanover Square early in 1791 and remained until c. 1802. In 1786 Dale moved to premises formerly owned by Samuel Babb, from whom he purchased stock and a large circulating music library. Babb issued the same setting of ‘Drink to me only with thine eyes’ c. 1780 (see *Sources* for N.2.1/1 in the *Textual Commentary*). Much ink has been spilt in attempts to establish the identity of the composer: Henry Harington (1727–1816) seems to be the most likely candidate. The setting is followed by an arrangement of the tune ‘For two Guitars’ and an arrangement ‘For 2 Ger. Flutes’: these arrangements are found in many

of the eighteenth-century prints. *Copy consulted*: London, British Library, G.809.xx.(10.). *Bibliography*: Ritson, 1813; Chappell, 1855–9; Flood, 1925; Sonneck, 1945; Humphries & Smith, 1970; Fuld, 2000.

Linley, T. (c. 1800), *The Posthumous Vocal Works*. *The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley, Consisting of Songs, Duets, Cantatas, Madrigals and Gleees* (London: [Thomas] Preston, of 97 Strand). *RISM* L2538. This two-volume collection was published around the turn of the century by Mary Linley, wife of Thomas senior (1733–95), mother of Thomas junior (1756–78). Despite his tragic death by drowning at the age of 22, Thomas junior was one of the most precocious composers and performers in eighteenth-century England. His father was a leading figure in the theatre, active as a composer, concert promoter, and vocal teacher. There were 187 subscribers to the collection, including William Jackson, James Hook, William Shield, and John Stafford Smith; 214 copies were sold. The collection contains 48 items: 13 attributed to Thomas senior and 10 to his son; the remaining 25 items are unattributed. It is the unique source for Thomas Senior's glee setting of 'Drink to me only with thine eyes' (**N.2.1/5**), which probably dates from c. 1760–70. *Copy consulted*: London, British Library, R.M.13.f.13. *Bibliography*: Beechey, 1978.

Andrews, Mr ([c. 1730?]), *Drink to me only with thine Eyes*. *DRINK TO ME ONLY WITH THINE EYES* | *Set by M^r. Andrews*. ([c. 1730?]). Unique source of **N.2.1/3**. No publisher or date of publication is given. The identity of 'Mr Andrews' is unknown. He may be the same 'Mr Andrews, of Barn Elms' at whose town house Handel stayed

(according to Hawkins) upon his return to London in 1712 (see Hunter, 2009). *Copy consulted*: London, British Library, G.316.c.(6.).

Oswald, J. ([c. 1762?]), *The Thirsty Lover*. ‘The Thirsty Lover’, J. Oswald, for the Temple of Apollo: *Printed by Ja^s. Oswald for the Temple of APOLLO and sold by him at his Musick-Shop in S^t. Martin’s Church-Yard.* ([c. 1762?]). Copy-text for **N.2.1/4**. The Scottish musician, composer and music publisher, James Oswald (1710–69) moved to London in early 1741 where he gave music lessons and seems to have worked for John Simpson, who published some of his compositions. Oswald was in business as a music publisher from 1747–c. 1762. Straight and Skillern republished some of Oswald’s works between 1769 and c. 1778, though this setting of ‘Drink to me only with thine eyes’ does not seem to have been among them. *Copy consulted*: London, British Library, G.316.(55.). *Bibliography*: Humphries & Smith, 1970.

Anon. ([c. 1730?]), *To Celia, A Song*. *To CELIA, A Song.* ([c. 1730?]). Copy-text for **N.2.1/6**. Single-page broadside; no publisher or date of publication is given. This copy is one of several; it is item 123 of a bound collection of similar pieces. *Copy consulted*: Oxford, Bodleian Library, Harding Mus. E.138.

HEADNOTES

Each item included in this Music Edition is discussed in individual headnotes below. The entries are arranged first by genre (Plays, Masques and Entertainments, and Non-Dramatic Verse) and chronologically therein. The index numbers correspond to those used elsewhere in the edition, and will facilitate ease of reference. A list of secondary sources consulted in compiling entries is given after each entry under *Bibliography*. Where sound recordings of items are known they have been referenced also (under *Recording(s)*). Primary sources which are described in the List of Sources section are indicated here by double underlining.

PLAYS (P)

1. CYNTHIA'S REVELS (1600)

P.1.1 Slow, slow, fresh fount, keep time with my salt tears

The only known setting of Echo's song of mourning (Q, 1.2.65–75) is the three-part canzonet printed by the obscure English composer Henry Youll, in his *Canzonets to Three Voices* (1608). The sophistication of Jonson's lyric, in which Austern (1992, 57) has noted 'the classical influence of quantitative verse' is not reflected in Youll's setting. Notwithstanding the generally amateurish style of composition, the text setting is mostly competent, if uninspired and lacking any particular invention. It is arguably the most accomplished piece in Youll's collection. The setting is typically minor key, with a slow, plaintive

melody, and with occasional touches of word-painting (note the somewhat clichéd descending melodic ideas at words like ‘drop’ etc.; see also Evans, 1929, 49–50). The predominant vowel sounds in Jonson’s text are ideal for representing grief.

The setting is unlikely to be associated with a performance of the play. Youll has no known connections with the Children of the Chapel, or with the theatre in general. Moreover, a three-voice setting is not indicated by the text or dramatic context. As so often happens with unique settings, attempts have been made by scholars to situate Youll’s setting in original performances of the play. It was suggested by Edwin Lindsey (1929, 88) that Echo sang the soprano part, accompanied by two hidden singers; although not impossible, this seems highly unlikely. Mary Chan (1980, 54) has suggested that the setting was adapted from a solo song with instrumental accompaniment (such as the lute), arguing that the imitative points of the alto and tenor parts are similar to those found in instrumental accompaniments to solo songs. This too seems unlikely as Youll makes it clear from his preface that the settings in the collection were newly-composed. Despite Chan’s comments, the largely imitative style of the lower voices seems unlikely to have been adapted from a typical bass line. It is worth noting that similar examples are found composed by Thomas Morley, upon whose music Youll modelled his collection. Indeed, one suspects that Youll interpreted the character of Echo through the imitation, which further

suggests a later, detached setting. Echo (who actually sings in the play) could be seen initially as the top voice (Cantus) with the fugal-type imitation, which pervades the whole setting, being the quite literal echoes. *Bibliography*: Fellowes, 1920; Fellowes, 1921; Fellowes, 1923; Evans, 1929; Lindsey, 1929; Kerman, 1962; Smith, 1964; Fuller, 1977; Chan, 1980; Austern, 1992; *Grove Music Online* (D. Brown, ‘Youll, Henry’).

P.1.2/1–2 Oh, that joy so soon should waste!

As part of the entertainments devised by the Nymphs and courtiers in *Cynthia’s Revels*, Hedon’s mistress, Philautia (nicknamed ‘Honour’) calls some music: accordingly, Hedon sings ‘Oh, that joy so soon should waste!’ (Q, 4.3.161–72), which we are told is titled ‘The Kiss’. Jonson’s text supplies two important details. When asked for his verdict on the song Amorphus replies ‘A pretty air! In general, I like it well. But, in particular, your long “die” note did arride me most, but it was somewhat too long’ (Q, 4.3.175–6). The ‘die note’ refers to the note to which the word ‘die’ in the last line is set: an rare technical comment from Jonson. He also tells us that both songs were accompanied on the fashionable ‘*Lyra*’, which Jonson describes as ‘an instrument that alone is able to infuse soul in the most melancholic and dull disposed creature upon earth’ (Q, 4.3.156–7). ‘*Lyra*’ refers to the ‘lyra-viol’. The term can refer to a specific instrument (a viol slightly smaller than the

consort bass), but it is perhaps best understood as a general characterisation of a repertoire and associated style of playing. A largely English phenomenon, the lyra-viol repertoire is large and varied and not particularly well understood. First developed in the late sixteenth century, it mounted a serious challenge to the lute as the amateur instrument of choice in the first decade of seventeenth century, and continued to be popular throughout much of the century. Like the lute, the music is generally notated in French tablature, a form of music notation different to many other instruments. Tablature indicates the finger positions on the fretboard of instruments such as the viol or lute; it is particularly useful for beginners as it negates the need for having to cope with the complexities of staff notation (tablature notation is, for example, still widely used by guitarists). Specifically, tablature indicates the point at which each string is to be stopped by the performer's left hand in the form of letters ('a' indicates an open string, 'b' a string stopped at the first fret etc.) on a six-line grid representing the six strings of the viol. The approximate duration of the note is shown by rhythm signs above the music. Tablature was an important aspect of the lyra-viol as it enabled use of different tunings (the set intervals to which the six strings are tuned): almost 60 are known. Tablature does not give any information as to the names of the notes, nor their actual duration. Thus, a good deal of the information was inherent in the interpretation of performers. Solo and ensemble pieces

comprise much of the lyra-viol repertoire, but there are a number of song accompaniments. The music is often characterized by chordal playing as well as pseudo-contrapuntal textures (similar to the lute repertoire). The combination of solo and chordal possibilities made the lyra-viol an ideal instrument for self-accompaniment.

Two unrelated settings of Hedon's song are known: both for solo voice and unfigured bass. There is an early unattributed setting in Oxford, Christ Church, Mus. 439 (P.1.2/1), which is likely to represent some form of the song as it was sung in the original play. Andrew Sabol (1960) attributed it to Nathaniel Giles, Master of the Children of the Chapel Royal 1597–1634, though the attribution is purely circumstantial. The accompaniment in Mus. 439 is a bass line in staff notation, whereas lyra-viol music is generally notated in French tablature and often chordal in texture. It is unclear whether the singer would have accompanied himself by improvising simple chords or whether the single-line bass was played. Neither approach would necessarily imply that this is not some version of the original setting. The Mus. 439 setting does include a four-bar held note on the word 'die' in the final stanza, as described by Amorphus; it could have been exaggerated for more comic effect in performance. The repetitions and musical endless stream of musical devices (imitation, syncopations, rests, word-painting) are monotonous. The composer's intention seems to have been a deliberate satire of Hedon's pretensions, achieved

through excessive word-repetitions and a convoluted vocal line: it is one of the earliest examples of such techniques on the English stage. The song could, of course, have been composed independently from the original performances. The engagement with the dramatic context strongly suggests otherwise (cf. **P.1.2/2**), and it is clear that a song with similar effects was called for by Jonson. As Linda Austern has noted (1992, 260), in its treatment of the varying line lengths the setting is anticipates the declamatory style popular later in the century, although the contrapuntal style of accompanying bass line is more typical of the sixteenth century. A significant textual variant is found in the opening line, which slightly rearranges the printed version but retains the same number of beats (there are also a number of minor variants throughout).

The second setting (**P.1.2/2**) is by Henry Lawes (1596–1662) and found in his autograph songbook (London, British Library, Add. MS 53723). It appears to have been composed in the mid- to late 1620s. Chan (1980, 58 n.25) suggested that it may have been written for a revival of the play, although the only recorded one took place in 1601. The setting is much more likely to be an isolated work, apparently composed when Lawes was a young man. Musically the Lawes setting is much better than the earlier setting, and certainly benefits from its brevity in comparison. The text is unencumbered by clichéd musico-rhetorical devices, and the setting requires some virtuosity without allowing it to overwhelm. For example, Lawes restricts sequential

melodic repetition to bars 8–10 whereas they are overused in **P.1.2/1**.

Both settings use rests to cope with the irregular line lengths, but Lawes uses the rests to greater effect by restricting them to the first half of the poem building gradually to the essence of the verse beginning on the line ‘The dew that lies on roses’. The long note on ‘die’ is not present in Lawes’s setting, further emphasising its separation from the dramatic context. *Bibliography*: Evans, 1929; Sabol, 1958; Sabol, 1960; Applegate, 1966; Spink, 1966b; Willetts, 1969; Chan, 1971; Huws Jones, 1975; Chan, 1980; Austern, 1992; Holman, 1995; Spink, 2000a. *Recording (P.1.2/2)*: Blaze & Kenny, 2007, Track 3.

2. POETASTER (1601)

P.2.1/1–2 If I freely may discover

The song satirizing the supposedly reluctant musician: the performer who refuses to play when asked, but once started does not know when to stop. Hermogenes is introduced as a musician, but he repeatedly refuses to sing. Seeing the interest in Hermogenes, Crispinus asks to be persuaded to perform. Suitably entreated, he sings ‘If I freely may discover’, a song composed by Hermogenes. Crispinus sings the first verse, the reluctant Hermogenes sings the second only after becoming jealous of the praise bestowed on his companion.

There are two, unrelated, settings; in both the two stanzas are given but only the first is underlaid. A contemporary setting (**P.2.1/1**) is

found in 'Giles Earle's Book' (London, British Library, Add. MS 24665), which dates from c. 1615. Next to 'If I freely may discover' is a setting of 'The dark is my delight' from Marston's *The Dutch Courtesan* (1603–4). *The Dutch Courtesan* and *Cynthia's Revels* were both written for the same company of child actors, the Children of the Chapel or the Children of the Queen's Revels. David Fuller (1977) has convincingly suggested that Giles Earle may have acquired a manuscript of music from the company when it disbanded, c. 1616. Indeed, the way in which the vocal melody enters halfway through the fourth bar is often indicative of a consort song setting commonly associated with the children's companies. The term 'consort song' describes a song (typically for a high voice) accompanied by a consort, or ensemble, of instruments, usually viols; they are usually in five parts. The setting is also notable for its use of simple devices of wordpainting. The change to a dance-like triple time depicts the mistress 'Light and humorous in her toying'; the melody rises at 'building hopes' and falls at 'destroying', and pauses to emphasize the word 'Long'. The setting treats Jonson's text using subtle rhythmic variety; the syllabic accentuation is varied through placement on strong beats (usually long notes) and syncopation. There is nothing to indicate that the song was accompanied in the play, although later Chloe's song 'Love is blind, and a wanton' appears to have been accompanied by the viol discovered by Crispinus.

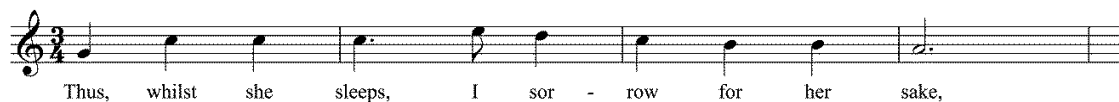
The second setting is by Henry Lawes (1596–1662), and survives in two slightly different versions. The first, **P.2.1/2(a)**, is taken from Lawes's autograph songbook (London, British Library, Add. MS 53723) and dates from the 1630s. The second version, **P.2.1/2(b)**, is found in John Gamble's Commonplace Book (New York, New York Public Library, Drexel MS 4257) and was probably copied around the middle of the century. **P.2.1/2(b)** is unattributed and does not include either triple-time section, and has different harmonies in several places. For example, its setting opens with a bar of tonic harmony, whereas **P.2.1/2(a)** has a chord progression of V-I-(IV-)V. Both versions omit a (different) line of text from the second stanza. **P.2.1/2(b)** is presumably either an early setting or a corrupt one that found its way to Gamble (who could also have reworked the setting). No revivals of the play are known. That aside, Lawes's setting is typical of his play-song settings composed independently of stage performances; it pays close attention to the text but is divorced from the dramatic context.

Herford and Simpson (xi. 606) also cite another copy of the song in the New York Public Library: Drexel MS 4265; however, this appears to be an error, as the library has no records of a manuscript (currently or formerly) under this shelf number. *Bibliography*: Evans, 1929; Chan, 1969; Fuller, 1977; Chan, 1980; Austern, 1992.

3. *EASTWARD HO!* (1605)

P.3.1 Sleep, wayward thoughts

Gertrude's snatch from John Dowland's song 'Sleep, wayward thoughts' is the first of several such references to popular and ballad tunes throughout the play, which are often used to highlight her distressed state of mind. Dowland's song was first printed as a four-voice partsong in *The First Book of Songs and Ayres* (1597). Jonson (accurately) quotes the penultimate line from the first stanza (here editorially set):



'Sleep, wayward thoughts' is generally considered to be one of Dowland's finest songs. The setting is charmingly simple; the words are set syllabically to a smooth, graceful and eminently singable melody. The lute accompaniment in the 1597 print is mostly chordal, following the rhythm of the vocal melody. Typical of this genre, only the first stanza is underlain with the music; the subsequent stanzas are also intended to be sung to the same music (i.e. strophic form). Untypically, however, the music of 'Sleep, wayward thoughts' fits as well to the first stanza as it does to the rest. The song was popular and well-known. It survives in many manuscripts (most with the Cantus and untexted Bassus parts derived from the print or some closely related source), and appeared in printed collections as late as 1680. In addition to the reference in *Eastward Ho!*, 'Sleep, wayward thoughts' also received

mention in the anonymous *Every Woman in Her Humour* (1609). The song was also disseminated as an instrumental piece until the late seventeenth century: see Greer, 2000, 199 for arrangements in other media. *Bibliography*: Poulton, 1982; Greer, 2000. *Selected Recording*: Padmore & Kenny, 2008, Track 8.

P.3.2/1–2

When Samson was a tall young man (Tune: The Spanish Pavan)

There are many references to ‘The Spanish Pavan’ in Elizabethan and Jacobean literature. Despite the name, the tune appears to be Italian; the earliest source is Fabritio Caroso’s *Il Ballarino* (Venice, 1581). As John Ward has noted, it was primarily a harmonic pattern derived from older folia (i.e. musical frameworks) to which ‘certain melody types came in time to be identified’, the best known of which is found in the first strain of John Bull’s setting (1967, 75; this is given in Fig. 444 of Simpson, 1966; for the history of the tune, see also Poulton, 1961). It was widely known in England in the late sixteenth and early seventeenth centuries and is found in several manuscript and printed sources, arranged for lute, cittern, and keyboard by composers including Bull, Alfonso Ferrabosco I, Anthony Holborne, and Francis Pilkington (see Simpson, 1966, 678–81 for sources). Claude Simpson (1966) noted that tune first entered the ballad repertoire fitted to the verse ‘A most excellent and famous ditty of Sampson, Judge of Israel’ (beginning ‘When Samson was a tall young man’). The ballad was

registered in 1586, though the earliest surviving editions do not date from before *c.* 1620. In ‘When Samson was a tall young man’ (and in other ballads to the tune) the stanza is in eight octosyllabic lines, except for lines 4 and 8, which have six and three syllables respectively. The play’s parody retains the first two lines of the ballad, and was undoubtedly sung to the tune of ‘The Spanish Pavan’. As demonstrated by the editorial underlay, setting the words to the printed tune requires some licence in terms of shorting and lengthening some notes to fit the poetic metre. *Bibliography*: Chappell, 1855–9, i; Poulton, 1961; Simpson, 1966; Ward, 1967. *Selected Recording*: Lindberg & O’Dette, 1984, Track 3 (Ferrabosco I’s setting for two lutes: the traditional tune is heard unornamented and then in a series of division variations).

P.3.3 **Mistress, since you so much desire**

Gertrude’s second snatch is taken from Thomas Campion’s song ‘Mistress, since you so much desire’, printed in *A Book of Ayres* (1601). As with the earlier Dowland snatch (P.3.1), the quotation is from the last lines of the first stanza (here editorially set):



The quoted snatch is treated sequentially in Campion’s setting: the five-note motif (consisting of stepwise descent followed by an ascending

fifth) is heard four times, each a step higher. In the printed version, each sequence is punctuated by an imitative sequence in the lute accompaniment. The song was not disseminated widely in manuscript sources. The only appearance outside the print is in New York, New York Public Library, Drexel MS 4175, where it is listed in the contents but no longer present in the manuscript. Nevertheless, the play's reference to it suggests that the tune acquired some degree of popularity in the years shortly after the publication of *Ayres*. A later variation on Campion's text is found in his *Fourth Booke of Ayres* (1617); both texts are given in Lindley, 1986, 47–8. *Bibliography*: Lindley, 1986.

P.3.4/1–2

His head as white as milk (Tune: The Merry Milkmaids)

Jonson uses Gertrude's song 'His head as white as milk' to parody Ophelia's mad-song 'And will he not come again?' from *Hamlet* (4.5.188–97); both songs were presumably sung to the same tune. No contemporary settings of Ophelia's fragmentary lyric have survived, but the text is traditionally adapted to a variant of the dance tune 'The Merry Milkmaids', of which there are several manuscript and printed sources (see Simpson, 1966, 490–3). Ross Duffin (2004, 52–3) has recently set the words of 'And will he not come again' to the tune of 'Go from my window'; however, 'The Merry Milkmaids' is a better fit for the *Eastward Ho!* text. *Bibliography*: Simpson, 1966; Duffin, 2004.

P.3.5 **Now, Oh, now, I needs must part**

Quicksilver begins with a slightly corrupt rendition of Dowland's famous song 'Now, Oh, now, I needs must part', first printed (alongside 'Sleep, wayward thoughts') in *The First Book of Songs and Ayres* (1597). The play's variation of the first two lines is not found in any of the surviving music sources, of which there are several (here editorially set):



The remaining four lines (beginning 'What a grief . . .') are not from Dowland's song and are not known elsewhere; they do not follow the metre or rhyme of Dowland's original verse so would require some licence in adapting them to the tune:



'Now, Oh, now, I needs must part' was also disseminated in an instrumental version, 'The Frog Galliard', of which there are several manuscript and printed sources. Peter Holman (1999, 77) has noted that this was one of four Dowland pieces that passed into the Dutch repertory of popular songs, perhaps from the repertoires of travelling English theatre companies. *Bibliography*: Poulton & Lam, 1974

(editions of lute versions); Poulton, 1982; Holman, 1999; Greer, 2000.

Selected Recording: Padmore & Kenny, 2008, Track 15.

P.3.6

O hone, hone, o no nera (Tune: Franklin is fled away)

Gertrude's sung snatch '*O hone, hone, o no nera*, etc.' (5.1.6) may be a reference to another popular ballad tune. The words 'O hone' (apparently derivative of the Irish word *ochoin*, which translates as 'oh, alas!', and which was also used in *Bartholomew Fair*, 5.4.276; see *Eastward*) are found as a refrain in the ballad 'A mournful Caral: Or, An Elegy, Lamenting the Tragical ends of . . . Frankin [sic] and Cordelius'. The ballad of Franklin and Cordelius was sung to the tune 'Franklin fled away', and begins 'Franklin my loyal friend, O hone, o hone'. However, sources of the ballad (and tune) all appear to be post-Restoration. Claude Simpson (1966, 232–5) also noted that 'Ohone' is a common Irish and Scottish word of lamentation and occurs in certain refrains and tune titles that are not to be identified with 'Franklin fled away'. There are several printed sources of the tune 'Franklin is fled away'/'O hone', including John Playford's *Musicks Recreation on the Viol, Lyra-way* (1669) and *Apollo's Banquet* (1670; a collection of violin tunes). Five stanzas of the ballad were copied into New York, New York Public Library, Drexel MS 4257 ('John Gamble's Commonplace manuscript') but no music entered. Although this tune may be too late to be associated with *Eastward Ho!*, it is included in the

edition for ease of reference. The short refrains are likely to reflect the manner in which Gertrude's brief snatch was sung. *Bibliography*: Chappell, 1855–9; Simpson, 1966; Ward, 1967.

P.3.7/1–2 In Cheapside famous for gold and plate (Tune: Labandala Shot)

The play tells us that Quicksilver's parody of the 'neck verses' sung by criminals on their way to the gallows was sung 'To the tune of "I wail in woe, I plunge in pain"' (5.5.38), which is the first line of the ballad 'Mannington's Repentance'. The opening line of the original ballad is frequently quoted in Elizabethan and Jacobean drama. It was licensed on 7 November 1576 and refers to M. George Mannington, executed earlier that year. No copy of the broadside is extant, but it was reprinted in Clement Robinson's *A Handful of Pleasant Delights* (1584).

'Mannington's Repentance' was sung to the sixteenth-century dance tune 'Labandala Shot', of which there are several manuscript sources; it was particularly popular in solo lute arrangements (see Simpson, 1966, 418–20). As demonstrated by the editorial underlay of the first verses, setting the words to the printed tune requires some licence in terms of shorting and lengthening some notes to fit the poetic metre.

Bibliography: Ward, 1957; Simpson, 1966.

4. VOLPONE (1606)

P.4.1

Come, my Celia, let us prove

‘Come, my Celia, let us prove’ (3.7.165–82), is sung by Volpone himself as part of his attempted seduction of Celia, the wife of one of his intended dupes. Jonson’s words were adapted from Catullus, and, as David Lindley has noted (2010), there seems to be a deliberate tension between the virtuous and erudite origins of the song text and the base intentions of the singer (particularly bearing in mind that once seduction fails Volpone attempt to rape Celia). The only known setting is by Alfonso Ferrabosco II and was included in his printed collection of *Ayres* (1609) (for voice, lute, and unfigured bass); the setting in London, British Library, Add. MS 15117 was derived from the print or some closely related source but omits the bass part.

Opinion differs as to whether the Ferrabosco setting was that sung in early performances of the play. In terms of style it is fairly indistinguishable from Ferrabosco’s declamatory masque songs. Mary Chan (1980) has argued that the setting was used in early performances of the play. More recently, Lindley (2010) has suggested that the setting is rather long and complex, especially when compared with other stage songs, and that a less intrusive form of song is perhaps required for the dramatic context. Although the Ferrabosco setting does give the impression of an independently composed piece, it is nevertheless difficult to see how the setting could be made less complex, as it is primarily syllabic. Perhaps Lindley is referring to the lute part, which

does add a layer of complexity to the song, but it is important to stress that this could easily have been added at a later stage by Ferrabosco specifically for the publication. The printed version may represent a more formal and polished version of the song, designed to fit the needs of the amateur musician (see Kenny, 2008 for a similar discussion of other pieces in *Ayres*). *Volpone* was Jonson's first play since becoming a writer of court masques, during which time he collaborated on several occasions with Ferrabosco. The relationship was mutually respectful, and Jonson contributed a dedicatory poem to Ferrabosco's *Ayres*. However, Ferrabosco is not known to have composed music for the theatre: this would be the sole example. The most likely explanation seems to be that Ferrabosco set the text removed from its dramatic context; the text did circulate independently as a poem.

The song's AABCC structure is a variation on the AABA form often found in popular tunes of the period: lines 165–8 (bars 1–13; A) and 169–72 (bars 14–26; A) are sung to the same music, lines 173–8 (bars 27–41; B) and 179–82 (bars 42–57; C) are used to introduce new music. Ferrabosco's setting omits the final quatrain (lines 235–9). The rhyme scheme of the quatrain suggests that it is intended to be a continuation of *Volpone*'s song: it could be sung to the same music as the first quatrain, as the following editorial setting demonstrates:

CANTUS

That the cur - i - ous shall not know

BASS

5

How to tell them as they flow, And the en - vi - ous, when they find

10

What their num - ber is, be pin'd.

Some measure of the song's strength as a composition can be gauged by its inclusion in Charles Burney's *A General History of Music* (1776–89; see Burney, C., 1776–89, ii. 282). Burney did, however, call into question Ferrabosco's 'genius', concluding that his *Ayres* 'contain as little merit of any kind as I have ever seen in productions to which the name of a master of established reputation is prefixed' (Mercer, 1935, ii.118). Although Ferrabosco responds to Jonson's irregular line lengths by changing the rhythmic emphasis every few bars causing some odd stresses on unimportant syllables, Burney's criticism is largely unfounded and should be understood in the context of his unfettered disdain of much English music from this period.

The lyric was also included in Jonson's 1616 collection of poems, *The Forest* (no. 5) titled 'Song to Celia'. *Bibliography*: Evans, 1929; Lindsey, 1929; Burney, C., 1776–89; Chan, 1969; Fuller, 1977; Chan, 1980; Duffy, 1980; Lindley, 2010. *Recording*: Baird & McFarlane, 2000, Track 19.

5. EPICENE (1609)

P.5.1/1–2 Still to be neat, still to be dressed

The only song in the play, ‘Still to be neat, still to be dressed’ (1.1.71–82) is sung by Clerimont’s page at True-wit’s behest, reflecting contemporary practice where servants are introduced to sing for their masters or betters. On a practical level, it may indicate that the actor playing Clerimont was not a singer. Clerimont composed the song on the subject of his dislike of his mistress’s elaborate dressing and make-up. The boy also sings at 1.1.17: in the 1620 quarto he sings the first line of ‘Still to be neat, still to be dressed’; no text is given in the folio.

There are two settings of this song, both of which are much later than 1609. The first, **P.5.1/1**, is found in New York, New York Public Library, Drexel MSS 4041 and 4257. Mary Chan (1980, 71) suggests that this setting may have been used for the revival of the play in 1636 by the King’s Men. In Drexel 4257 the song is attributed to William Lawes (1602–45). The second setting, **P.5.1/2**, is found in John Playford’s *The Treasury of Music* (1669), titled ‘On a Proud Lady’. Chan suggests it may have been used in an undocumented early Restoration revival. **P.5.1/2** is one of only several pieces in Playford’s volume lacking an attribution. The settings work quite well, although Lawes’s is the more polished of the two. For example, both settings treat the four repetitions of ‘still’ similarly with a varied sequential idea.

Lawes's sequences are more the more exact of the two, the first note of the motif rises in thirds until the final occurrence of 'still' where Lawes abandons the idea. The later setting has more variety in the sequential pattern, characterized by a rhythmically changing descending figure rising by a single note on each repetition. While no definite connections can be made, it is possible that one or both of these settings were used in revival performances. Lawes was composing for the King's Men in the 1630s, and Playford had access to a wide range of music including music used in the theatres. Drexel 4041 was the source from which the setting of the song published in antiquarian Edward Rimbault's *Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry* (1850). *Bibliography*: Evans, 1929; Chan, 1980; Callon, 2002a.

6. CATILINE HIS CONSPIRACY (1611)

P.6.1/1–2 It is decreed. Nor shall thy fate, O Rome

The two settings of Catiline's opening soliloquy (1.1.73–97) found among the music manuscripts of the diarist Samuel Pepys (1633–1703) represent the earliest musical settings of Jonson's blank verse. **P.6.1/2** was composed by the Italian Cesare Morelli. **P.6.1/1** was mostly composed by Pepys himself. From his diary, we know quite a lot about how and when the setting came about; it is worth recounting in detail.

Pepys first read *Catiline* on 18 December 1664, but did not see the play performed for another four years. On 7 December 1667 (Pepys, *Diary*, 8, 569) he was told that *Catiline* was ‘likely to be soon acted [at] . . . the King’s House’ (i.e. The Theatre Royal, Bridges Street; destroyed by fire in 1672). Four days later he discusses the upcoming performance complaining of the lack of good actors at the theatre; on 11 January 1667/8 there is talk of the performance being postponed. On 19 December 1668 finally Pepys saw the play, on its second day at the King’s playhouse. He found it to be

a play of much good sense and words to read, but that doth appear the worst upon the stage, I mean the least divertising, that ever I saw any, though most fine in clothes and a fine scene of the Senate and of a fight, that ever I saw in my life – but the play is only to be read. And therefore home with no pleasure at all, but only in sitting next to Betty Hall, that did belong to this house and was Sir Ph[ilip]. Howard’s mistress; a mighty pretty wench, though my wife will not think so (Pepys, *Diary*, 9, 395).

Undoubtedly influenced to some degree by experiments with recitative in entertainments, such as *The Siege of Rhodes* (see below),

designed to circumvent the Interregnum ban on dramatic activity, Pepys set about composing a setting of 'It is decreed. Nor shall thy fate, O Rome' in April 1666; the diary entry for 5 April reads 'and so home, and late putting notes to *It is decreed, nor shall thy fate, &c*' (Pepys, *Diary*, 7, 91). The compositional process was evidently a laboured one. Two weeks later (18 April) Pepys tells us that, 'In all my riding in the coach, and intervals, my mind hath been full these three weeks of setting to music *It is decreed &c.*' (Pepys, *Diary*, 7, 104). Composition continued into the summer. On 27 July he notes 'I [went] home, and there, after a little while mending of my tune to *It is decreed*, to bed' (Pepys, *Diary*, 7, 223). Although the process was slow, Pepys clearly felt it to be worthwhile. On 22 August he notes that (the singer, actress, and dancer) Elizabeth Knipp 'tells me my song of *Beauty Retire* is mightily cried up – which I am not a little proud of; and do think I have done *It is Decreed* better, but I have not finished it' (Pepys, *Diary*, 7, 257). 'Beauty retire' is from the second part of William Davenant's all-sung *Siege of Rhodes* first performed in 1659. The original music (vocal music by Henry Lawes, Henry Cooke, and Matthew Locke; instrumental music by Charles Coleman and George Hudson) is lost but the entertainment seems to have been set mainly in recitative (or perhaps more accurately, in heightened declamatory style), with a chorus at the end of each of the five entries (Laurie, 1995). Pepys thought highly of *The Siege of Rhodes*, which he saw several times; he

also tried to acquire a copy of the music for the production. His own setting of 'Beauty retire' survives (Facsimile: Pepys, *Diary*, 6). Pepys did not finish his setting of 'It is decreed . . .' until November 1666: on the 11th he wrote, 'After church, home, and I to my chamber and there did finish the putting time to my song of *It is decreed*. And do please myself at last, and think it will be thought a good song' (Pepys, *Diary*, 7, 366).

Three days after finishing the setting, Pepys began teaching it to Elizabeth Knipp. 'After dinner, I to teach her my new Recitative of *It is decreed* – of which she learnt a good part; and I do well like it, and believe shall be well pleased when she hath it all, and that it will be found an agreeable thing' (Pepys, *Diary*, 7, 369). Pepys had thus far only composed the vocal line; it was not until 10 December that he began 'setting of a Base to *It is Decreed*' (Pepys, *Diary*, 7, 403). But he evidently had trouble fitting the harmonic accompaniment to his vocal line, and so enlisted the help of a friend. On 19 December 1666 Pepys

met Mr. Hingston the Organist (my old acquaintance) in the Court, and I took him to the Dogg tavern and got him to set me a bass to my *It is decreed*, which I think will go well; but he commends the song, not knowing the words, but says the ayre [i.e. melody] is good, and believes the words

are plainly expressed. He is of my mind, against having of eights unnecessarily in composition. This did all please me mightily (Pepys, *Diary*, 7, 414).

John Hingeston (c. 1606–83) was a court musician, composer, and teacher, who became organist to Oliver Cromwell in 1654. The reference to ‘eights’ has been interpreted as referring to leaps of an octave in the vocal line (Emslie, 1955) or (more likely) as indicating that Hingeston found consecutive octaves between Pepys’s vocal and bass lines (Bridge, 1903).

Pepys was clearly proud of the setting. After dinner on Christmas Day he began to teach his ‘wife and [Ms] Barker my song, *It is decreed* – which pleases me mightily, as now I have Mr. Hinxton’s bass’ (Pepys, *Diary*, 7, 420). On 28 January 1666/7 Pepys sent for Mary Mercer ‘and began to teach her *It is decreed*’ (Pepys, *Diary*, 8, 35). (Mercer was an attractive seventeen-year-old servant employed by Pepys from September 1664. She is described by Pepys as playing ‘pretty well upon the Harpsicon [harpsichord], but only ordinary tunes; but hath a good hand. Sings a little, but hath a good voyce and eare’ (Pepys, *Diary*, 5, 226); she remained in the household until the end of the diary.) The next day Pepys was ‘teaching my girl Barker part of my song *It is decreed*, which she will sing prettily’ (Pepys, *Diary*, 8, 36). Pepys writes nothing more of the song until 7 January 1667/8: ‘I

walked . . . in the garden a while, and to sing with Mercer there a little; and so home with her and taught her a little of my *It is decreed*, which I have a mind to have her learn to sing, and she will do it well' (Pepys, *Diary*, 9, 14). The following day he taught Mercer 'more of *It is decreed*, and to sing other songs' (Pepys, *Diary*, 9, 16). It seems, however, that Pepys was unimpressed by the ladies' attempts at his setting. On 24 March 1667/8 he began 'to prick out [i.e. write out] my song, *It is decreed*, intending to have it ready to give Mr. [Henry] Harris on Thursday, when we meet for him to sing, believing that he will do it more right then a woman that sings better, unless it were Knipp – which I cannot have opportunity to teach it to' (Pepys, *Diary*, 9, 131). He finished 'pricking out' the song three days later. Harris, a versatile performer and good friend of Pepys, was an actor in the Duke's Company from 1661–81; he was presumably a tenor.

The diary contains no further reference to the setting, though Pepys kept it for over a decade. Cambridge, Magdalene College, Pepys Library MS 2951 – our source of **P.6.1/1** – was compiled by Pepys's household musician Cesare Morelli (*fl.* late 1660s–86), who began copying and arranging music for Pepys in 1679. It was presumably at this point that the simple part for five-course guitar was added by Morelli. The setting is for a bass-range voice: the songs in MS 2951 were 'adjusted to the particular compass' of Pepys's voice. Combined with the fact that the first singers of his setting were women, this

suggests that Pepys's setting of 'It is decreed' was originally for a treble-range voice and transposed down to suit Pepys's (bass) voice. Morelli also composed his own setting of the Catiline soliloquy (P.6.1/2), which dates from c. 1680. Pepys seems to have selected his favourite texts for Morelli to set. An obvious example of this is the 'To be or not to be' soliloquy, which Pepys learned by heart on 13 November 1664: he later had Morelli set the verse to in a quasi-recitative style (see Emslie, 1957: includes transcription).

Both settings of 'It is decreed . . .' are similar in style; Morelli was understandably influenced by his employer. Pepys's approach to setting the words can be understood in the context of his rapprochement of other kinds of vocal music of which 'I understood not the words, and with the rests that the words are set, there is no sense nor understanding in them though they be English, which makes me weary of singing in that manner, it being but a worse sort of instrumental musick' (9 February 1667/8). Although Pepys called his setting 'recitative' it is perhaps better described as a declamatory air: every syllable gets a separate note, and the harmony is quite simple and slow-moving. In declamatory airs the main aim was to have the words heard clearly, so that they could be understood, much as if they were spoken. Thus we find little repetition (as the auditor was expected to be able to comprehend the words immediately). An early example of this kind of song is 'Ariadne' by Henry Lawes (composed c. 1648). Pepys was a

great admirer of Lawes, and especially of ‘Ariadne’. On 19 November 1665 he wrote that he went ‘alone by water to Erith, all the way with my song-book singing of Mr. Law[e]s’s long recitative Song in the beginning of his book [i.e. *Ayres and Dialogues* (1653), which contains the only printed setting of ‘Ariadne’]’ (Pepys, *Diary*, 6, 303). Pepys’s use of blank verse as a song lyric represents another aspect of this vogue for declamatory songs. His description of ‘Ariadne’ as ‘recitative’ also gives us further understanding of his use of the term.

Bibliography: Bridge, 1903; Emslie, 1953; Emslie, 1955; Emslie, 1957; Hufstader, 1968.

7. BARTHOLOMEW FAIR (1614)

P.7.1/1–2 My masters and friends, and good people draw near

This ballad, introduced during Cokes’s ‘music lesson’, is integral to the plot in its characterisation of Cokes’s stupidity and Nightingale’s cleverness. Cokes wants to learn how to sing and pleads with Nightingale for a lesson. Nightingale and Cutpurse plot to rob Cokes. Nightingale sings to Cokes who tries to memorize the stanzas by rote; his stupidity is comical, because the words of the song warn him of a Cutpurse as he is being robbed. Despite Nightingale singing several stanzas, Cokes only succeeds in memorizing the occasional line of the ballad. Nightingale tells us that the ballad was sung ‘To the tune of

Paginton's Pound (3.5.49), a popular tune (also known as 'The Cutpurse'). It is not clear to whom or what the title of the tune refers; the matter is further confused by the variety of titles under which it is found, including 'Paginton's Round'. 'Packington' is often identified as either Sir John Packington, the favourite of Queen Elizabeth, or his great uncle Sir Thomas Packington. The court musician Thomas Paginton (d.1586) is another possible candidate. By whatever title, it is the most popular tune associated with ballads before 1700 (called for in over 100 printed ballads), and continued to be popular into the eighteenth century. The popularity is unsurprising given its appropriateness for ballads. The triple-time corant-like tune is easily singable and catchy, 'it calls for a long stanza, but the anapaestic rhythm is fluid and the movement rapid, even when the tune is sung slowly' (Simpson, 1966, 564–5).

Jonson's refrain '*Youth, youth, thou hadst better been starved by thy nurse, / Than live to be hangèd for cutting a purse*' became prominent in the later history of the ballad, which was often reprinted under some variant of the title of 'The Cutpurse'. Simpson gives three variants of the tune 'Packington's Pound'. The one printed by Jan Janszoon Starter fits Jonson's text the best (for other versions and sources of the tune, see Simpson, 1966, 564–70). Starter's *Friesche Lust-Hof* (Amsterdam, 1621) is one of the most important Dutch songbooks of the century. Many of the songs are based on English

tunes, and it is also an important source for jigs. As demonstrated by the editorial underlay of the first verses, setting the words to the printed tune requires some licence in terms of shorting and lengthening some notes to fit the poetic metre. *Bibliography*: Evans, 1929; Brouwer, 1966; Simpson, 1966; Chan, 1980; Lindley, 2010. *Selected Recordings*: Baird & McFarlane, 2000, Track 14 ('Packington's Pound'; solo lute); City Waites, 1981, Track 8.

8. THE DEVIL IS AN ASS (1616)

P.8.1(a–e) Have you seen but a white lily grow

It is unclear whether 'Have you seen but a white lily grow' is the same song that Manly sang earlier in the scene (2.6) from a piece of paper given to him by Wittipol; Wittipol's comment that the words of the song will 'go unto the air you love so well' (2.6.13) implies that the melody of Manly's song was well known. 'Have you seen . . .' was one of Jonson's most popular lyrics and probably his most famous lyric after 'Drink to me only with thine eyes' (N.2.2/1–6). In the *Devil Is an Ass*, Jonson gives a second verse. These two stanzas were prefaced by another and included in *The Underwood* as the poem 'See, the chariot at hand here of Love', of which there is a single setting (N.3.2). It is unclear whether the extra stanza was known before 1616. Of the three stanzas printed in *The Underwood*, the third (beginning 'Have you seen

. . .') is the most attractive for a musical setting with its prominent vowel sounds, alliteration, and flowing textual melody. The song is well represented in contemporary song manuscripts, eight in total (plus a lost setting). None include any of the other stanzas.

The earliest setting is found in London, British Library, Add. MS 15117 (P.8.1(a)), a manuscript that appears to have been compiled no later than 1616. This is the only setting to have a lute part; the now lost setting listed in the contents of New York, New York Public Library, Drexel MS 4175 as 'Haue you seene y^e (lute) [no.] xxxix' may have been a concordance. The remaining settings are found in later manuscripts and are all closely related to **P.8.1(a)**. Several sources, however, reveal enough variants to warrant inclusion in their own right: **P.8.1(b)** is found in three sources; **P.8.1(c)** is an ornamented version of **P.8.1(c)**; **P.8.1(d)** seems to be a slightly corrupt copy of **P.8.1(b)**. There are two heavily ornamented settings: **P.8.1(b)** and **P.8.1(e)**; both, especially the latter, suggest that the copyist was attempting to record a version that transmitted orally. Indeed, the wide range of variants between each of the sources suggests that oral transmission played an important role in the dissemination of the song (in both simplified and ornamented versions). All of the versions are unattributed. The tentative attribution to Robert Johnson (d. 1633) is based on the style and quality of the setting and is generally accepted (Spink, 1984; Cutts, 1959). 'Have you seen . . .' is an exquisite example of text-setting at its finest,

and Johnson was arguably the best English song composer of his generation.

David Fuller has questioned whether the known versions of the song were ever intended for use on the stage, on the grounds that (1) some of the versions are too complex to be sung by anyone but a professional musician (which presumably the principal actor was not); (2) although the text is italicized the song is not headed 'song': the italics could imply spoken inset lyrics; (3) Wittipol could not have accompanied himself and there are no stage directions for music (1977, 74–5). Points 2 and 3 are inconclusive as they give too much authority to the printed text; point 3 also implausibly suggests that an *a cappella* performance would not have been possible. Fuller's first point is correct, although it also invests too much authority to surviving written texts. The ornamented versions may not have been the one sang in early performances: the actor playing Wittipol could simply have sung a simplified version of the tune. Indeed, the frequent melodic repetition lends itself to easy memorisation. Mary Chan (1980, 109) has suggested that the Add. 15117 version (**P.8.1(a)**) was that used in original performances of the play. However, it is unnecessary to assign a particular notated setting to the performances; what the sources suggest is that the basic melodic elements of the song were disseminated widely. It is easy to imagine an actor being able to give a close enough rendition of the melodic essentials to successfully convey the song to an

audience, without having to be a particularly good singer. It is anachronistic to suggest that such songs were necessarily sung exactly (or nearly so) as they survive in notation. (See also the Introduction to the present Music Edition.)

‘Have you seen . . .’ was popular enough to inspire others, for example: Sir John Suckling’s ‘Hast thou seen the down in th’air’, in *The Sad One* (c. 1637–40); William Cavendish, Duke of Newcastle’s ‘Have you felt the wool of Beaver’ in *The Variety* (1639); and James Shirley’s ‘Would you know what’s soft’ (1646). Perhaps the clearest example of its popularity is, however, the tradition of parodic verses the most popular of which began ‘Have you seen a black-headed maggot’. One such verse is given in block text with the setting in Los Angeles, William Andrews Clark Memorial Library, MS C6967M4 (P.8.1(d)). It is typical of the parodies commonly found in manuscript copies of the poem. An editorial setting has been provided with the Textual Commentary entry for **P.8.1(d)**. *Bibliography*: Evans, 1929; Cutts, 1959; Chan, 1969; Crum, 1969; Fuller, 1977; Chan, 1980; Spink, 1974; Lindley. *Recordings*: Tragicomedia, 1991, Track 17; Parley of Instruments, 1997, Track 11 (also gives the additional stanzas in *The Underwood*, set to the same music); Baird & McFarlane, 2000, Track 20; Melia & Goodwin, 2003, Track 5; Sampson & Wadsworth, 2004, Track 17; Sting, 2006, Track 5; Scholl, 2008, Track 9; Sampson & Wadsworth, 2010, Track 20. *See also* **N.3.2**.

9. THE SAD SHEPHERD (1641)

P.9.1/1–2 Though I am young and cannot tell

‘Though I am young and cannot tell’ is the only song called for in *The Sad Shepherd*. Mary Chan (1980, 357) has argued that it ‘mirrors and distils the subtle and complex possibilities of the pastoral’. Eglamour should be the one to sing, as he is the forsaken lover and most pastoral of the characters. However, it is Karolin who sings while Eglamour looks at a copy of the song. The song is intended to console Eglamour: it comments on his plight, while the first person pronouns refer directly to him.

There are two known settings of the text. The first (**P.9.1/1**) is by John Wilson (1595–1674) and survives in his songbook, Bodleian Library, MS Mus.b.1. Typical of Wilson, the harmonies are often clumsy; once one is familiar with his oeuvre, it is difficult to give him the benefit of the doubt that the consecutive fifths and octaves in bars 28–31 were used for effect. The second setting is by Nicholas Lanier (1588–1666). Evidently popular, it was printed in seven books between 1652 and 1673, in two-, three- (**P.9.1/2(a)**), and four-part versions (**P.9.1/2(b)**). The main melodic part is the same in each of the versions, and John Playford may have been responsible for compiling the four-part (and perhaps the three-part) arrangement. Lanier’s setting attempts

to convey the essential theme of love and death of the song by emphasising the words ‘young’, ‘tell’, ‘love’, ‘death’ and ‘well’ in the first verse, giving each a long note on an accented beat.

It is unlikely that either setting was intended for use in the performances of the play. The text of Karolin’s song survives in several contemporary manuscript miscellanies and appears to have been written by Jonson before the rest of *The Sad Shepherd*, but of course that need not imply that either of the two surviving settings dates from this time. It should be noted that the two surviving settings are found in sources that date from over a decade after Jonson’s death. The most likely scenario is that Wilson and Lanier set the text independently as an isolated poem. Whether or not this was before 1637 is debatable.

Bibliography: Evans, 1929; Chan, 1980; Callon, 1994. *Recording*: Pro Cantione Antiqua, 1996, Track 8 (**P.9.1/2(a)**); English Ayres, 2010, Track 3 (**P.9.1/2(b)**).

MASQUES AND ENTERTAINMENTS (M)

1. A PRIVATE ENTERTAINMENT AT HIGHGATE (1604)

M.1.1 See, see, oh, see, who here is come a-maying!

‘See, see, oh, see who here is come a-maying!’ is the only song called for in the *Highgate* entertainment. The only known setting, **M.1.1**, was composed by Martin Peerson (d. 1651), who was convicted of


recusancy on the same occasion as Jonson in 1606. The only source is Peerson's first printed collection, *Private Music* (1620) (complete edition: Rastall, 2008). Evidently proud of his participation in a royal entertainment, Peerson placed 'See, see, oh, see who here is come a-maying!' at the end of the collection, noting that 'This Song was made for the *King* and *Queenes* entertaynement at High-gate on May-day. 1604'. Jonson's first folio (1616) tells us that the song was originally sung by the three gods Aurora, Zephyrus, and Flora; however, Peerson's setting is in six parts. Richard Rastall (2008), the foremost authority on Peerson, suggests that Peerson revised the setting for six voices specifically for the publication. Indeed only the two Cantus and Altus parts are texted in the print; the Bassus is partially texted, and the Tenor and Countertenor parts are only texted in one passage. The collection was 'fit for Voices and Viols' meaning that 'probably all parts were played by instruments, the voices joining in for the texted sections' (Rastall, 2008, p. x). This may also imply that the Tenor and Countertenor parts were added by Peerson to his original setting, for three voices (two Cantus and Altus) and Bass. This was presumably done to allow him give it pride of place at the end of the volume, which proceeds from four- to six-part settings (it is the last piece in the volume). Peerson's setting is well-composed and deserves to be better known (as does much of his music), but it clearly did not make the desired impression, as he received no further royal commissions. A

setting of the same text also survives from Thomas Augustine Arne's *The Fairy Prince* (1771). *Bibliography*: Heydon, 1990; Rastall, 2008. *Recording*: Wren Baroque Soloists, Track 4.

2. THE MASQUE OF BLACKNESS (1605)

M.2.1 Come away, come away

'Come away, come away', sung by a 'tenor voice', is the first of three songs sung after the main masque dance (of the twelve daughters of Oceanus) and before the revels. It was the only song from the masque to be included in Ferrabosco II's *Ayres* (1609). The setting is likely to represent some form of the song as it was originally heard; however, it is unclear whether the lute and bass viol parts given in the print were used in the original performance or later additions for a domestic market. Oxford, Christ Church, Mus. 439 includes a concordance for the song evidently derived from the print or some closely related source, but transposed up a fourth bringing it beyond the usual tenor range, suggesting use by someone with a high (female?) range, g'-g" (though, of course, it could have been sung down the octave).

The song calls the masquers back to the sea, which Ferrabosco reflects in the declamation of the opening bars. The  rhythmic figure of the opening bar became a standard rhythmic gesture in declamatory settings, attempting to capture a speech-like idiom. The outline of a

diminished fourth (f#'-bb') in bars 1–2 can be interpreted as presenting the argument: it is frequently found in Ferrabosco's music, and has been likened to 'an enhanced "lachrymae" [sic] motif' (see Walls, 1996, 56, and his analysis 56–9). A similar motif can be found in 'If all these cupids' (*The Masque of Beauty*; **M.4.2**) and in 'Why stays the bridegroom' (*The Haddington Masque*; **M.5.2**). The third melodic phrase (bars 8ff.) similarly begins on an off-beat preceded by a chord in the lute, on an unaccented syllable. Here the frequent syncopation in the voice contrasts against the regular rhythms of the block chords in the accompaniment to give a dance-like quality. The lute accompaniment is chordal, with only occasional passing notes. Similarly, the vocal line is syllabic with no use of melisma or repeated words; however, after the opening phases the setting becomes less declamatory. The relatively limited vocal range (an octave, d'-d'') is used structurally. Each melodic phrase begins with a leap, which becomes progressively wider. Phrase 1 (bars 1ff.), a third; phrase 2 (bars 5ff.), a fourth; phrase 3 (bars 8ff.), a fifth. Phrases 5 (bars 10ff.) and 6 (bars 12ff.) contrast this with ascending stepwise motion, a filled-in fourth followed by a filled-in fifth: the lack of diminished interval outlines can be interpreted as reflecting the resolution of the songs opening gesture. The highest note of the song is heard only once, in the middle of the song on the word 'have' (melodic phrase 4, bar 9; a similar structural use of the top note is found in 'Yes, were the Loves or false, or straying' and 'Why stays

the bridegroom to invade’); the melodic apex is emphasized by the approach via a leap and by the regular rhythm (lack of syncopation).

In many ways this setting is typical of Ferrabosco’s approach to masque texts: the vocal line contains expressive intervals (e.g. the outlined diminished fourth); the harmonies are fluid and seek to move the setting along, although Ferrabosco frequently introduces tonal ambiguity by juxtaposing raised and lowered thirds; there is a balance between declamatory and dance rhythms in an effort to bring out the meaning of the text (see Walls, 1996, 54–66). Indeed, John Duffy (1980, 128) has identified the failure ‘to accommodate the change from trochaic to iambic feet in the poetry’ in the last two lines of Ferrabosco’s setting as a musical reinforcement of the ‘doubt’ expressed in Jonson’s text. The enjambment in lines 267–8 is complemented by Ferrabosco’s use of tonic harmony throughout bar 10. However, despite the close correlation of spoken and musical accents, the setting is not entirely faithful to declamatory principles, with frequent accentuation of unstressed words such as ‘We’ and ‘if’.

Bibliography: Chan, 1980; Duffy, 1980; Sabol, 1978; Huws Jones, 1989; Walls, 1996.

3. HYMENAEI (1606)

M.3.1–4

(M.3.1) Essex Antic Masque; (M.3.2) The First of my Lord of Essex; (M.3.3) The Second [of my Lord of Essex]; (M.3.4) The Third [of my Lord of Essex]

The four ‘Essex’ dances, conjectured by Andrew Sabol (1982, 582; see also Chan, 1980) as ‘antimasque dance’ (M.3.1), ‘entry dance’ (M.3.2), ‘main dance’ (M.3.3), and ‘exit dance’ (M.3.4) have no association with *Hymenaei* apart from their titles, which clearly refer to some entertainment for the benefit of Robert Devereux, third Earl of Essex (1591–1646). The ‘Essex’ titles are, however, only found in London, British Library, Add. MS 10444; the five-part consort arrangements printed in John Adson’s *Courtly Masquing Ayres* (1621) are untitled. Neither source carries attributions. Adson is likely to have supplied his own inner parts; however, the five-part scoring is likely to reflect that used in the original masque performance. Although the sources offer some circumstantial evidence, any connection between these dances and *Hymenaei* must remain conjecture. We do not know who composed the instrumental music for the masque. Jonson tells us that ‘*The dances were both made and taught by Master Thomas Giles*’ (591). By this Jonson means that Giles was responsible for the choreography; he may also have composed some of the dance tunes.

The masque text offers a description of the choreography at several points. The following stage directions are given for the antimasque dance: ‘*Here, out of a microcosm, or globe (figuring Man),*

with a kind of contentious music, issued forth the first masque of eight men, whose names in order as they were then marshalled, by couples, I have heraldry enough to set down These represented the four HUMOURS and four AFFECTIONS, all gloriously attired, distinguished only by their several ensigns and colours; and, dancing out on the stage, in their return at the end of their dance drew all their swords, offered to encompass the altar and disturb the ceremonies’ (89–99).

M.3.1 is typical of antimasque dances in general, with its changing time-signatures and shifts from major-minor tonalities (bars 1–13, 7–14, and 15–26). This contrasts with the rather stately main masque dances (**M.3.2–4**). In the first set dance of the main masque the dancers forming significant patterns and letters: *‘Here they danced forth a most neat and curious measure, full of subtlety and device, which was so excellently performed as it seemed to take away that spirit from the invention which the inventor gave to it, and left it doubtful whether the forms flowed more perfectly from the author’s brain or their feet. The strains were all notably different, some of them formed into letters, very signifying to the name of the bridegroom, and ended in manner of a chain, linking hands’ (275–80).* Bibliography: Walls, 1975–6; Chan, 1980; Sabol, 1978; Walls, 1996; Ravelhofer, 2006. Recordings: Ludwig Güttler Brass Ensemble, 1994, Track 3 (**M.3.3**); Isabella d’Este, 1994, Track 25 (**M.3.3**).

4. THE MASQUE OF BEAUTY (1608)

M.4.1 So beauty on the waters stood

‘So beauty on the waters stood’ is the first of a sequence of songs from the masque printed in Ferrabosco’s *Ayres (1609)*. It was sung by ‘*a loud tenor*’ in celebration of the sixteen lady masquers (including the Queen) as they came ashore to dance their first masque dance. The masquers formed a diamond, in which shape the masquers remained for the duration of the song. This figure dance was directed by Thomas Giles (the choreographer), who played Thames welcoming the Nymphs to Britain.

‘So beauty on the waters stood’ is one of Ferrabosco’s finest masque songs. The simple setting perfectly captures the contemplative reflection of Jonson’s text. The harmonies are quite simple and are always clear in their tonal focus around the tonic of C major. The vocal range is restricted to a single octave, g-g’, with a gradual undulation towards the top note which comes towards the end of the middle section (on ‘himself’) and is emphasized by leaping towards it. The lute accompaniment is essentially chordal but subtly reinforces the vocal line throughout. The song is completely symmetrical in structure (||:A:||B||:C:||) and ‘tonally undisturbed’, to borrow Peter Walls’s phrase (1996, 63). The A section consists of two repeated melodic phrases, the second of which is essentially an inversion of the first. It is introduced

by an expressive leap of a minor seventh, contrasting the otherwise predominantly stepwise movement. The B section acts as a foil mirroring the change in Jonson's text, with the word-paining melisma on 'motion' interrupting the scalar motion of the vocal line; the lute accompaniment at bar 12 recalls the opening of the song. The C section returns to the opening material, presenting a modified vocal line derived from the scalar motion of the opening. The song is a remarkably effective interpretation of Jonson's text and the geometrical stance of the masquers. *Bibliography*: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996. *Recordings*: Fretwork, 1999, Track 3; Newberry Consort, 2000, Track 15; Kirkby & Rooley, 2002, Track 10; Sarum Consort, 2011, Track 6.

M.4.2(a–b) If all these Cupids now were blind

Following **M.4.1** the masquers perform the second masque dance, after which they came into the hall to dance with the audience. Jonson's libretto tells us that these revels were '*intermitted with song*' to offer the dancers '*respite*'. This suggests that the songs 'If all these Cupids now were blind' (**M.4.2**), 'It was no policy of court' (**M.4.3**), and 'Yes, were the loves or false, or straying' (**M.4.4**) were sung in succession, in answer to one another. Each of the songs is in the same ABB form. 'If all these Cupids . . .' and 'It was no policy of court' were sung by a treble voice (presumably one of the echoes). 'If all these Cupids . . .' is

the most tuneful of the three. The regular phrases combine well with the flexible vocal line and solid harmonies (some ambiguity is introduced by the juxtaposition of major and minor versions of the tonic chord). The song playfully proposes the wounding of Venus by blind cupids. Ferrabosco uses stock wordpainting devices to bring out some of the text: for example, the melisma on 'wanton' (bars 4–5) and the falling sequence on 'each one wound' (bars 16–20). More subtle is the opening phrase, which outlines a diminished fourth (b \flat '-f \sharp ') on the words 'Cupids' and 'blind'. The overall vocal range is a ninth, d'-eb". Unlike many of Ferrabosco's other songs the melodic apex is heard quite early in the song, and is heard twice in quick succession (bars 8 and 9) lessening its impact, perhaps acknowledging that this is the first of a musical trilogy.

The three songs were printed as a single entity in Ferrabosco's *Ayres* where they carry subtitles of 'First part' etc. They are also found in Oxford, Christ Church, Mus. 439, where they are in the same order, although 'If all the ages of the earth' from *The Masque of Queens* (**M.6.5**) is found between the second and third songs. Mus. 439 omits the end of 'If all these Cupids . . .' from mid-way through bar 33. In the *Oxford, Christ Church Library, On-line Music Catalogue*, John Milsom notes that a leaf appears to be missing after p. 96, which would explain the omission (directs are given for the next notes at the end of p. 96). However, little information is actually lost: from this point the song

returns to mid-way through bar 24 and ends on bar 28. An abstracted page is not obvious, the manuscript was bound in the late seventeenth century and several pages are now mounted on guards. More significant in the Mus. 439 version, **M.4.2(b)**, is the inclusion several ornament signs which offer an indication of how such songs were realized in performance. **M.4.2(a)** presents the *Ayres* version, with the ornamented Mus. 439 version given in **M.4.2(b)**. The ornaments are mostly brief and apply to a single note, known as ‘graces’; extended embellishments of the melody (divisions) are reserved for cadences. At the end of the piece two roulades have been notated by the copyist, an attempt to capture in notation what was an improvisatory technique. Realization of the ornaments does not obscure the basic melodic shape of the song or the relationship of the music and word, which was important in masques.

We can reasonably assume that the printed setting reflects to some degree what was heard in the masque performance. However, as with all of the masque songs in *Ayres*, the lute part may well have been added by Ferrabosco specifically for the publication. The original masque performance is likely to have included some vocal ornaments similar to those found in Mus. 439. Singers in court masques were professionals well capable of performing difficult material; improvisation was expected. *Bibliography*: Chan, 1971; Chan, 1980;

Duffy, 1980; Sabol, 1978; Walls, 1996; Kenny, 2008; *Oxford, Christ Church Library, On-line Music Catalogue*.

M.4.3 It was no policy of court

See also notes for **M.4.2**. The second of three songs sung in succession (**M.4.2–4**) and in answer to one another, providing the dancers with ‘*respite*’ during the revels. All three songs were printed in Ferrabosco’s *Ayres* (1609), where they carry subtitles of ‘First part’ etc.; they are also found in *Oxford, Christ Church, Mus. 439* (apparently derived from the print or some closely related source). ‘It was no policy of court’ was sung by a second treble voice (presumably one of the echoes). Peter Walls has described some of Ferrabosco’s songs as ‘anti-declamatory’, meaning that the vocal line is so flexible (usually through syncopation) that it dislocates the sense of the verse by emphasising unimportant words usually through melisma, sequence or imitation. ‘It was no policy of court’ falls into the ‘anti-declamatory’ category. For example, in the opening bars, the words ‘it’ and ‘no’ are emphasized; the text ‘were not men’ (bars 20–5) also receives emphasis by three sequential repetitions (see Walls, 1996, 59).

The song provides an abrupt change in mood from **M.4.2**. The strong opening gestures, larger leaps of the vocal line, and greater variety of phrasing contribute a more serious tone. ‘It was no policy of court’ is certainly more interesting harmonically than **M.4.2**, which it

was presumably intended to parallel. However, the close juxtaposition of minor and major tonics in the opening is quite unusual and may simply represent an error in printing. This and the previous song share several characteristics: they have the same formal structure (AAB), are sung by trebles, and make use of sequences and motif. The overall vocal range is an eleventh, d'-g". Unlike **M.4.2**, the melodic climax is saved until almost the end of the song. It is gradually reached, by stepwise motion, in bar 23 (on 'men') emphasized by the approach from the leading tone at the top of the octave and by the rest which immediately follows. It is worth noting that Ferrabosco's setting gives the opening line as 'It was no policy of court'; Jonson's text gives 'polity', though the meaning is the same (see *Beauty*). *Bibliography*: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

M.4.4 Yes, were the Loves or false, or straying

See also notes for **M.4.2** and **M.4.3**. The last of three songs sung in succession (**M.4.2–4**) and in answer to one another, providing the dancers with '*respite*' during the revels. All three songs were printed in Ferrabosco's *Ayres* (1609), where they carry subtitles of 'First part' etc.; they are also found in Oxford, Christ Church, Mus. 439 (apparently derived from the print or closely related source). 'Yes, were the Loves or false, or straying' was sung by '*a tenor*' voice, the lack of the adjectival 'loud' suggests that this was not the same person that

sang ‘So beauty on the waters stood’ (**M.4.2**). The song concludes the two previous songs; the low tenor voice used to add gravitas (symbolically and aurally). The emphasis here changes from wonton women to a description of the higher form embodied by the women. The syllabic setting of the first two songs gives way to sweeping melismatic gestures (e.g. bars 10–17). The highest note of the range (g' on ‘strike’, bar 34) is held back until the end of the song. This is the poetic climax of the three linked songs, which ‘resolves the speculation with which they had begun’ (Walls, 1996, 54–60). The vocal range – a thirteenth, Bb–g' – is the widest of the three songs, providing an effective and powerful expression of the singer’s range, particularly combined with the melismas. The melismas imbue the vocal line with a celebratory quality, where the melodic sequences are syncopated against the regular, mostly chordal, movement in the lute accompaniment. *Bibliography*: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

M.4.5 Had those that dwell in error foul

The final song of the masque, ‘Had those that dwell in error foul’, was sung between the second and third entries of the masquers. After the group of three songs **M.4.2–4**, the revels continued with ‘*galliards and corantos*’ and were concluded by ‘Had those that dwell . . .’, which celebrates the lady masquers, who responded by dancing their third

dance. It was sung by ‘*the first tenor*’, implying the ‘loud’ tenor who sang ‘So beauty on the waters stood’ (M.4.2). The vocal ranges of the two songs are similar: g-g' in M.4.2; f-a' in M.4.5. The only source for M.4.5 is Ferrabosco’s *Ayres* (1609). Peter Walls has noted that ‘Had those that dwell in error foul’ is clearly structured through the use of related motifs (1996, 63). The opening motif is based around the interval of a third followed by an ascending stepwise figure (bars 1–5); this is repeated in a different rhythm, followed by a descending stepwise figure ending on the tonic (bars 6–9). Bars 10–16 introduce new melodic figures clearly related to the opening (especially bars 14–16). The opening motif reappears a fifth higher at bar 17, but is terminated by the descending figure, now ending on the dominant (bars 17–21). The song ends with the descending figure, once more in the tonic (bars 23–5). Ferrabosco makes no effort to imitate natural speech and regularly contrasts natural speech stresses with his setting of the text, perhaps in recognition of the artifice of the entertainment. The effect is also heightened by the often quite slow harmonic movement, although at times this is used to highlight the text. For example, the treatment of the enjambment in lines 298–9 is effected through a continuation of the harmony, allowing continuation of the poetic idea with minimal harmonic jolt. *Bibliography*: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

5. THE HADDINGTON MASQUE (1608)

M.5.1/1–2 Beauties, have you seen a toy

There is nothing in Jonson's masque text to suggest that the ten stanzas (63–122) recited by the three Graces after being commanded by Venus to search for Cupid among the lady spectators, were sung; however, the AABBCB rhyme scheme does lend itself easily to musical treatment.

There are two late settings. The first setting is by Henry Lawes (1596–1662), who set several song texts by Jonson; it is found in two- and three-part versions. The three-part version, **M.5.1/1(a)**, was printed in Lawes's *Second Book of Ayres and Dialogues* (1655): the copy in London, British Library, Add. MS 11608 is closely related and seems to have been derived from the print (or some related source). A two-part version of the same setting, **M.5.1/1(b)**, is found in Lawes's autograph songbook, London, British Library, Add. 53723. The autograph version comes immediately before Lawes's songs for Milton's *Comus*, which are dated October 1634 in the manuscript. This strongly suggests that this setting of 'Beauties, have you seen a toy' was composed slightly earlier. The setting is also found in John Gamble's songbook (New York, New York Public Library, Drexel MS 4257), and a slightly modified version was printed in Playford's *Treasury of Music* (1669). There is little difference between the two- and three-part versions: the main melody is the same (with some slight differences), and the bass

part is more ornamented in the three-part setting. The bass is given greater freedom in the three-part setting to allow for the text. There are also several variants in the bass of the 1669 version. It should be noted that this is not one of Lawes's better compositions.

The composer of **M.5.1/2** is unknown. It is also found in Add. 11608, entered after Lawes's three-part version. It too was probably composed in the 1630s and offers little worth comment. The sources of the musical settings give either the first three stanzas, or give nine of the ten stanzas. All omit stanza 4 (105–10), perhaps because of its esoteric references (see Applegate, 1966). *Bibliography*: Applegate, 1966; Willetts, 1969.

M.5.2(a–b) Why stays the bridegroom to invade

'Why stays the bridegroom to invade' is the fifth of seven stanzas in the epithalamion that ends the masque. This is the only one of the twenty-five songs from Jonson's masques found in *Ayres (1609)* that appears to have been substantially rearranged for publication (notwithstanding the possibility that the lute part was newly composed for the publication). According to the masque text, although each of the verses was '*sung in pieces between the dances*' giving the effect of several songs, it '*was made to be read an entire poem*' (277–9). Jonson goes on to note that there were four dances, two choreographed by Jerome Herne, two by Thomas Giles: '*After the song they came forth, descending in an*

oblique motion from the zodiac, and danced their first dance. Then, music interposed (but varied with voices, only keeping the same chorus) they danced their second dance. So after, their third and fourth dances, which were all full of elegance and curious device The tunes were Master Alfonso Ferrabosco's (279–84). It is not clear whether this means that Ferrabosco composed the dance tunes as well as the song tunes. Nor is it clear how many of the stanzas of the epithalamion were sung in the masque: the fact that only four dances are mentioned seems to imply that there were only five 'songs'. Each of the sung stanzas would presumably have been set to the same music; each stanza contains the same number of feet. The reference to the music being '*varied with voices, only keeping the same chorus*' (280–1) suggests that each of the stanzas were distributed among different singers. Each stanza concludes with the line 'Shine, Hesperus, shine forth, thou wished star'. This is omitted from Ferrabosco's printed setting (**M.5.2(a)**) and was apparently sung by a full chorus (which may also have sung the last verses, thus emphatically ending the masque). Only one stanza would have been necessary for publication. The chorus too would have been superfluous in a volume of solo songs aimed at the amateur domestic market. Thus the fact that only one stanza was included in *Ayres* cannot be taken as evidence that it was the only one sung in the masque.

Ferrabosco's setting comprises two sections. The A section is divided into two melodic phrases. The first descends by step before an ascending leap of a fourth. The second, contrasting, phrase contains an octave leap and ends on the relative major (C major). Both phrases are then heard again in a slightly modified form (now ending on the tonic, A minor). The B section begins with the evocative climax on the word 'same', emphasized by the leap to the g". As Peter Walls (1996, 61–2) notes, 'the same' here means 'different' or no longer a virgin bride: Ferrabosco emphasizes the transformation by making it the melodic climax.

A concordance apparently derived from the print (or some closely related source), but lacking the lute part, is found in Oxford, Christ Church, Mus. 439, a version containing many written-out vocal ornaments (**M.5.2(b)**). Almost half of the notes in the printed version carry an ornament in Mus. 439, from graces (ornaments on a single note) to extended divisions (ornaments on several notes) at cadences (bars 5–6, 10–11, 15–16, 23–4). *Bibliography*: Chan, 1971; Chan, 1980; Duffy, 1980; Huws Jones, 1989; Toft, 1993; Walls, 1996; Kenny, 2008. *Recordings*: Ricercar Consort, 2008, Track 30 (**M.5.2(a)**), Track 34 (**M.5.2(b)**) (reissue of Ricercar Consort, 2001, Tracks 13 and 15).

6. THE MASQUE OF QUEENS (1609)

M.6.1(a–b) The First Witches' Dance

We do not know who composed the instrumental music for *The Masque of Queens*; however, five dances (two antimasque, three main masque) are commonly attributed to the masque. Such attributions are difficult to apply with any certainty, though there is a reasonable amount of circumstantial evidence.

The two witches' dances from the antimasque (**M.6.1–2**) are generally ascribed to Robert Johnson (d. 1633) (see, for example, Cutts, 1960; Sabol, 1978). 'The First Witches' Dance' (**M.6.1**) was highly popular, and is found in several arrangements for ensemble and for solo instruments. The attribution to Johnson is plausible, given the style of the piece and Johnson's association with masques at this time. It is also similar in style to the Johnson's 'Satyrs Dance' from *Oberon* (**M.7.2**). **M.6.1** is linked to Jonson's *Queens* by the inclusion of an arrangement for solo lute in Robert Dowland's *Variety of Lute-Lessons* (1610), where it is titled 'The Witches daunce in the Queenes Maske'; indeed, all sources carry some titular reference to 'witches'. It is one of four pieces (**M.6.1**, **M.6.3**, **M.6.4**, **M.6.6**) attributed by Dowland to the 'Queenes masque', presumably referring to the masque of the previous year. It seems likely that Robert's father John was actually responsible for compiling arrangements for the publication. Although this is not conclusive evidence, two factors strongly suggest that these dances were taken from the masque: (1) in his post as a court musician

Dowland would have had ready access to masque music and to musicians who performed in masques: he may even have performed in *Queens* himself; (2) the proximity of the publication date to the masque.

It is fortunate that two five-part versions are known of **M.6.1**, both of which are related, though not directly. These consort arrangements give us a rare opportunity to see how such pieces disseminated in England and on the Continent. A two-part version (tune and bass) is found in London, British Library, Add. MS 10444; it is more closely related to the version British Library, Add. 17786–91, **M.6.1(a)**, than to that published in William Brade's *Newe ausserlesene liebliche Branden* (Hamburg, 1617), **M.6.1(b)**. Comparison of the two five-part versions reveals several interesting features. An obvious point of departure is the tonality. Although both versions use almost identical harmonies, the Add. 17786–91 version is in D major while the Brade version is in C major. As we would expect, the outer parts of both versions are similar. However, the same is also true of the second treble in opening bars of each strain. One must allow for a certain degree of overlap between the arrangements of the inner parts in such pieces, as both arrangers (unidentified and Brade) would have approached the task in much the same way and would have used a relatively standardized approach. Nevertheless, the occurrence of several identical motifs in the second treble combined with the otherwise newly-composed inner parts suggests that Brade had access to either a two-part version (which also

contained the opening points for the second treble) or to a lute version in tablature. From this ‘gist’ Brade clearly made his arrangement along similar harmonic lines. Similar compressed settings (comprising the tune, bass, implied harmonies, and any particularly striking contrapuntal or decorative features in the inner parts) were commonly used in the dissemination of popular English pavans (such as ‘Lachrimae’) in the late sixteenth and early seventeenth centuries (see Holman, 1999, 29). The importance of this in terms of the dissemination of masque music is that it tells us that (in some instances) arrangers such as Brade and Thomas Simpson worked from ‘gists’ rather than simply from tune and bass outlines as preserved in Add. 10444. Of course, the reverse may be true. Sources such as Add. 10444 may contain edited versions that discarded any material other than the outer parts, though this does not fit correspond to much of the evidence relating to the composition process for masque music .

Brade is likely to have compiled the arrangement himself, supplying the inner parts. As such it offers only an indication of how such a piece would have sounded in the original masque. Brade’s arrangement was published in 1617, and the Add. 17786–91 arrangement is unlikely to have been copied any earlier. It is certainly possible that the Add. 17786–91 version is (or is closely related to) the version in the original performance of the masque. The stylistic similarity between the two versions reinforces the point that antimasque

dances were distinguished from main masque dances by their orchestration and choreography (see Walls, 1996). Jonson's stage directions give us some clues as to how the music was orchestrated and danced. Clearly percussion played an important role:

these witches, with a kind of hollow and infernal music, came forth from thence. First one, then two, and three, and more, till their number increased to eleven, all differently attired: some with rats on their heads, some on their shoulders, others with ointment pots at their girdles; all with spindles, timbrels, rattles, or other venefical instruments, making a confused noise, with strange gestures These eleven witches beginning to dance – which is an usual ceremony at their convents, or meetings, where sometimes also they are vizarded and masked – on the sudden one of them missed their chief, and interrupted the rest with this speech . . . (19–30)

As Peter Walls notes, these instruments were chosen because of their iconographic association with the occult: mostly percussive and rustic they would have had no place in the cultured main masque. Whatever the orchestration, a five-part arrangement can be assumed, although

wind instruments may have combined with violins. The arrangement could easily have been layered with the percussion of the antimasquers.

Although the arrangements of the dance for solo lute is of interest in terms of understanding the wider processes of arrangement, they are of little relevance to our understanding of music in Jonson's masques and have consequently not been included in this edition: for transcriptions, see Chan, 1980, 203–6. *Bibliography*: Cutts, 1960; Thomas, 1974; Sabol, 1978; Walls, 1996. *Recording*: Musica Donum Dei, 2005, Track 19.

M.6.2 The Second Witches' Dance

See also notes for **M.6.1**. John P. Cutts (1960) has argued against attributing this dance to *Queens* (suggesting rather that it actually belongs to an unidentified play), noting (1) that Jonson's text does not overtly call for a second dance accompanied by music and (2) that Robert Dowland did not include it in his *Variety of Lute-Lessons* (1610), which otherwise continued four dances attributed to the same masque (i.e. **M.6.1**, **M.6.3**, **M.6.4**, **M.6.6**). Indeed, it must be said that compared with **M.6.1** there is significantly less evidence for attributing this dance with *Queens*. The attribution rests solely on the basis that it is paired with the first dance in London, British Library, Add. MS 10444 and that it too carries a titular reference to 'witches'. The composer is unknown although the dance is generally attributed to

Robert Johnson (see, for example, Cutts, 1960; Sabol, 1978). Jonson's citation of Jerome Herne as '*the maker of the dance*' refers to his role as dancing master (i.e. devising the choreography, rather than composing the music). No full consort arrangements are known. Apart from the two-part setting in Add. 10444, the piece is only otherwise found in a keyboard arrangement in Oxford, Christ Church, Mus. 87 (also primarily in two parts, but which contains many variants from the Add. 10444 version). Presuming that the dance was part of *Queens*, we may assume that it was performed in a similar manner to 'The First Witches' Dance' (i.e. in a five-part arrangement, orchestrated with various percussive instruments). Again we have a detailed account of how the dance was performed:

*At which, with a strange and sudden music they [the
witches] fell into a magical dance, full of
preposterous change and gesticulation, but most
applying to their property: who at their meetings, do
all things contrary to the custom of men, dancing
back to back and hip to hip, their hands joined, and
making their circles backward to the left hand, with
strange fantastic motions of their heads and bodies.
All which were excellently imitated by the maker of
the dance, Master Jerome Herne In the heat of*

*their dance, on the sudden, was heard a sound of
loud [i.e. wind] music, as if many instruments had
made one blast; with which not only the hags
themselves but the hell into which they ran quite
vanished, and the whole face of the scene altered,
scarce suffering the memory of such a thing
(313–22).*

Although (as Cutts notes) the text does not specifically call for music to accompany the dancing, it seems highly likely. As a dancing master, Herne would have accompanied the dancers in rehearsals on his violin. Andrew Sabol (1982, 568) has suggested that the ‘*sudden . . . sound of loud music*’ – which indicates wind instruments – may have been heard at bars 9–10 of **M.6.2**. The ensemble is likely to have consisted of wind and string instruments, with various percussion sounds. *Bibliography*: Cutts, 1960; Sabol, 1978; Walls, 1996. *Recording*: Musica Donum Dei, 2005, Track 20.

M.6.3

Almande: The First of the Queen’s Masque

An arrangement of **M.6.3** for solo lute is printed in Robert Dowland’s *Variety of Lute-Lessons* (1610) with the title ‘The first of the Queenes Maskes’. It is one of four dances in the volume to carry a titular reference to the ‘Queens maske’ (**M.6.1**, **M.6.3**, **M.6.4**, **M.6.6**), which

seems to imply *The Masque of Queens* staged in the previous year: see notes for **M.6.1**. The lute arrangement was probably compiled by John Dowland.

In addition to the lute settings published by Dowland, consort versions are known for all three dances conjectured as the main masque dances. The first (**M.6.3**) is found in Cambridge, Fitzwilliam Mu. Mus. 734, and may well be the one actually used in the masque. Jonson's text tells us that '*The first [dance] was to the cornetts, the second to the violins*' (609–10). The Mus. 734 setting is in six parts, now lacking the tenor (here editorially reconstructed). Two-treble, six-part scorings were typical of the royal wind band in the early seventeenth century; the violin band used a single-treble, five-part scoring. We know that Ferrabosco composed most of the music for the masque. **M.6.3** is unattributed in the sources, although other pieces in the same sequence in Mus. 734 are attributed to composers (including Ferrabosco) who had connections to the royal wind band. The previous piece in Mus. 734 may also be by Ferrabosco, since the two dances form a pair; perhaps it was also used in the masque as part of the 'loud music'.

Highlighting the problematic nature of attributing masque dances to specific entertainments solely on titular grounds, there is also another set of three dances in London, British Library, Add. MS 10444 bearing the title 'The Queenes Masque' (Treble: fos. 10v, 11v, 12v; Bass: fos. 65v, 66v, 67; transcriptions in Chan, 1980 and Sabol, 1978).

Andrew Sabol (1982, 564) suggested that the set was composed by Robert Johnson. The dances are, however, poor in quality; for that reason alone, there is no justification for attributing them to either Ferrabosco or Johnson. The *Queens* dances chosen for this edition are well composed, and conceivably by Ferrabosco. They also have the advantage of having tangible links to a court repertoire through the inclusion of **M.6.3** in Mus. 734.

In the early seventeenth century, professional wind players applied division techniques liberally to dance music (see Mayer Brown, 1976). Further help in writing or improvising stylish divisions can be obtained from the decorated repeats of lute and keyboard versions of some of the Mus. 734 dances. The lute arrangement of **M.6.3** (transcribed in Chan, 1980, 211–12) includes extensive divisions, which may serve instructive. *Bibliography*: Mayer Brown, 1976; Chan, 1980; Sabol, 1978.

M.6.4 Brand: The Second of the Queen's Masque

See also notes for **M.6.3**. As Peter Holman (1992, 189) has noted, it is probably no coincidence that the first dance – ‘*to the cornetts*’ – has a two-treble, six-part concordance in Cambridge, Fitzwilliam Mu. Mus. 734, whereas this, the second dance – ‘*to the violins*’ – is found in the single-treble, five-part scoring used by the royal violin band. This is the first item of William Brade's *Newe ausserlesene liebliche Branden*

(Hamburg, 1617), one of a sequence of six brawls (Sabol, 1978, nos. 315–20). Brade is likely to have supplied the inner parts, working from a two-part outline. The lute arrangement printed in Robert Dowland's *Variety of Lute-Lessons* (1610) was probably compiled by John Dowland. If the attribution to *Queens* (posited in notes for **M.6.3**) is accepted, the arrangement is presumably of the second main dance: Robert Johnson or Alfonso Ferrabosco II may be suggested as its composer. *Bibliography*: Thomas, 1974; Sabol, 1978; Holman, 1992.

M.6.5 If all the ages of the earth

‘If all the ages of the earth’ (**M.6.5**), which celebrates Queen Anne as the most worthy of worthy queens, introduces the third masque dance. Ferrabosco notably alters the certainty of Jonson's opening line from ‘When’ to ‘If’, although this could also perhaps indicate a revision by Jonson for the first folio. This is the only song from the masque for which a contemporary setting survives: Ferrabosco's setting was printed in his *Ayres* (1609). The stage directions note that it was sung by the tenor John Allen, who also sang (with Nicholas Lanier) in *The Somerset Masque*. Allen was a member of Shakespeare's company; there is no record of a court appointment (Walls, 1996, 3). The vocal line is heavily syncopated, so much so that it distorts the sense of the verse by placing unimportant words, such as ‘of’, on accented beats. Other unimportant words are given melismas and long notes. A similar

approach can be found in several of Ferrabosco's masque songs, such as 'It was no policy of court' (**M.4.3**) for example; Peter Walls (1996, 59) has designated these settings as 'anti-declamatory'. **M.6.5** is notable for the angular vocal line and the lively rhythmic variety. Mary Chan (1980, 229–30) has argued that Ferrabosco deliberately avoids bringing out the poetic structure and sense of Jonson's text. This is the result of the changed structure of the masque with the introduction of a dramatic antimasque. Whereas previous masques songs in the revels reminded the audience that they were participants in the masque and its meaning the new antimasque emphasized their passive role as spectators. Thus, 'When all the ages of the earth' provides a summary of the masque's theme, and Ferrabosco's setting highlights the disjuncture of the song from context of the masque. The position of the song as the climax of the masque appears to be represented by Ferrabosco's frequent recourse to the highest notes of the upper part of the singer's tessitura. The highest note (a') is heard in bars 6, 14, and 21; the high tonic g' is heard seven times (excluding repeats); the sustained high tessitura throughout reflects the crowning of the masque. The vocal line is often driven forward by the bass line. The harmonies are clear and direct often emphasising the tonic or dominant, with a passing modulation through the mediant towards the end of the song (bars 17–18).

The song is also found (lacking the lute part) in Oxford, Christ Church, Mus. 439. As with the other *Ayres* concordances, it appears to

be derived from the 1609 print or some closely related source.

However, in the print the vocal part is notated in a c3 clef and has a typical tenor range (g-a'); the Mus. 439 setting is notated in the treble (g2) clef resulting in a treble range (g'-a''), an octave above the print. The same type of transposition is also found in 'Come away, come away' from *The Masque of Blackness* (M.2.1). It implies that the compiler of Mus. 439 had in mind a treble-range singer (although it could have been sung an octave lower). The fact that Jonson's text calls for a tenor further implies that the manuscript copy is the arrangement, not Ayres. *Bibliography*: Chan, 1971; Chan, 1980; Duffy, 1980; Sabol, 1978; Spink 1986; Walls, 1996.

M.6.6(a–b) The Last of the Queen's Masque

See also notes for M.6.3–4. M.6.6(a) is the last in a series of four dances for solo lute printed in Robert Dowland's *Variety of Lute-Lessons* (1610) to carry a titular reference to the 'Queens maske' (M.6.1, M.6.3, M.6.4, M.6.6), which seems to imply *The Masque of Queens* staged in the previous year: see notes for M.6.1. If the dance can be attributed to *Queens*, Robert Johnson or Alfonso Ferrabosco II may be suggested as the composer. The printed arrangement for solo lute was probably compiled by John Dowland.

M.6.6 presumably came after the song 'When all the ages of the earth' (M.6.5): 'After it succeeded their third dance, than which a more

numerous composition could not be seen: graphically disposed into letters, and honouring the name of the most sweet and ingenious Prince, Charles, Duke of York' (621–3). No consort version is known. A second arrangement for solo lute is found in London, Royal Academy of Music, Library, MS 603, M.6.6(b). Both arrangements include significantly different divisions, highlighting the improvisational and individual nature of such arrangements.

Bibliography: Shepherd, 1996. *Recordings:* Blaze & Kenny, 2007, Track 3 (**M.6.6(a)**); Parsons, 2002, Track 4.

APPENDIX: Eighteenth-century glee

M.6.7A The Witches' Song

This glee (i.e. a nineteenth century partsong imitative of the madrigal) is one of two glees composed by Richard John Samuel Stevens (1757–1837) on texts by Jonson. It is dated 'Feb. 1 1799' in Stevens's autograph score (London, British Library, Add. MS 31815). Stevens was not a great composer and his works are now largely forgotten; the setting of the 'The Witches' Song' is one of his best works. He omitted several of the quatrains: he used only lines 130–4, 138–49, 154–7, and 174–9. Although none of these lines were sung in the original masque it is easy to see why they appealed to Stevens. As Peter Walls (1996, 78) has noted, they 'are, in effect, unmusical songs, a sinister antimasque equivalent of those main masque songs which initiate the magical

scenic transformations The same four-stress/seven syllable lines are used for the witches' unholy chants in *Macbeth*'.

The primary source for the glee is an autograph scorebook. A slightly revised setting was published by Stevens in 1808 in his *Seven Glees with a Witches Song & Chorus*. The revisions in the printed version are mostly refinements of the autograph score: the two versions have not been collated for this edition. The instrumental opening is strongly reminiscent of John Weldon's setting of the John Dryden and William Davenant adaptation of *The Tempest* (c. 1712). Weldon was only identified as the composer by Margaret Lurie in the early 1960s (Laurie, 1963); in the eighteenth century it was thought to have been written by Henry Purcell, whose music Stevens knew and admired.

Between 1808 and 1828 Stevens wrote his 'Recollections', from which a number of details concerning the Jonson setting can be gleaned. 'The Witches' Song' was first performed at the Anniversary Concert, given to the Ladies, by the Harmonists' Society on 29 March 1799. The Harmonists' Society was founded by Stevens and some of his friends in 1794. They met on alternate Thursdays for dinner followed by glee-singing, first at Wills' Coffee House and subsequently at the New London and then the City of London Taverns. Stevens conducted (i.e. directed from, and accompanied on, the piano) the music (Argent, 1992, 293). As Mark Argent has noted, glee singing was strongly associated with the Anglican choral tradition in which Alto

parts were sung by men and Soprano parts by boys. The Alto and Tenor parts of glees were typically written in C-clefs, or in the treble clef and sung an octave lower than written pitch. Soprano parts were sung by women or boys (see Argent, 1992, 22). Women were excluded from regular meetings of the Harmonists' Society; however, from 1795 there was an annual concert for the ladies for which there were additional rehearsals that may have involved female singers (Argent, 1992, 293). Such parts could also have been taken by women, though on at least one occasion the top part was sung by a boy (see below). Stevens's notes record that the glee was 'composed at the request of Mrs. Hughes'; the same phrase appears in the printed version (there is no such reference in the autograph scorebook). Mrs Hughes was the wife of Rev. Dr Thomas Hughes, Prebend of Westminster, and later Canon Residentiary of St Paul's Cathedral. She had been one of Stevens's singing pupils, and apparently showed some talent. Stevens recalled that she could sing his glee 'Ye spotted snakes' 'exceedingly well' (Argent, 1992, 92). Mrs Hughes was apparently a source of some comfort to Stevens after the rejection of his marriage proposal to Anna Maria Jeffrey in April 1799. 'The Witches' Song' was evidently popular, especially at the annual Ladies' Concert, and was performed regularly, often at or near the top of the bill. In addition to semi-private performances at Stevens's house on 3 May 1822, 30 May 1823, and 11 May 1827, recorded public performances took place as follows:

25 May 1799: Concert for the Princess of Wales at

Blackheath. Singers: Eliot (Boy Soprano),

Thomas Carter (Alto), Jonathan Nield (Tenor),

Robert Leete (Bass), and James Bartleman

(Bass)

24 March 1803: Harmonists' Society, Ladies

Anniversary Vocal Concert

28 March 1805: Harmonists' Society, Ladies

Anniversary Vocal Concert

19 January 1810: Harmonists' Society, Ladies

Anniversary Vocal Concert

Easter 1810: Mr Vaughan's benefit concert

The manuscript and printed versions of *The Witches' Song* have a figured bass part throughout, with a treble line at the start (for the instrumental introduction) and between each of the verses. This was a typical way for eighteenth-century composers to write an orchestral short score. In 1810 Stevens noted that 'on Good Friday I was obliged to finish the Instrumental parts to the *Witches' Song*, performed at Mr. Vaughan's Benefit' (Argent, 1992, 173). Clearly on this occasion Stevens had to provide the instrumental parts, though they do not survive. All other performances at the Harmonists' Society, Ladies

Anniversary Vocal Concerts suggest that Stevens accompanied on the piano, implying that Vaughan's Benefit Concert was the first performance of the fully scored version. *Bibliography*: Clark, 1814; Cudworth, 1962; Argent, 1992.

7. OBERON (1611)

M.7.1 Catch: 'Buzz', quoth the blue fly

A catch is a type of round or canon, where the voices (commonly three or four) each enter in turn, a line apart: i.e. voice 1 sings line 1 unaccompanied and when voice 1 begins line 2, voice 2 begins line 1, and so on. After each voice has sung through the catch, it goes back to the start, and so on as desired. Following modern editorial convention, Nelham's catch has been printed here in score. Although most catches were presumably composed in score, to save space it was most common for them to be disseminated (in manuscripts and prints) in the form of a single continuous melody, with the point of new entries indicated by a sign. Both sources for Nelham's catch give it as a single melody. Voice numbers in bold after the staves indicate where the part continues. The final note has been editorially marked with a fermata.

The catch was sung by four satyrs who are directed to 'strike a charm' into the ears of the sleeping Sylvans. The only known seventeenth-century setting is by Edmund Nelham (d. 1646), and was

not published until 1667. Despite the late date of the surviving sources, the catch may well have been used – or derived from that used – in the masque. It is certainly more stylistically representative of the early seventeenth century than to the Restoration. The earliest reference to Nelham is his admittance to the Chapel Royal in 1616, where he served as a bass chorister until 1642. Almost thirty songs and catches are attributed to him, though this is not among his best. Nelham's setting of the satyrs' catch also contains two extra lines of text not found in Jonson's original: 'You have a thing above your knee, I think it is as black as black may be'. It is unclear whether these lines had anything to do with the original masque and were excised by Jonson in the printed libretto. They are not part of the first catch but can be performed after it, with voice 4 becoming voice 1 of the second catch.

The catch makes no attempt to further the action of the masque; Mary Chan (1980, 238) has noted that the presence of similar songs in plays for children, where the song fulfils an interlude-like function. Such songs are commonly found in later antimasques. *Bibliography*: Chan, 1980; Sabol, 1978; Ashbee, 1998 ('Nelham, Edmund'); Spink, 2000b. *Recording*: Musicians of the Globe, 1997, Track 9.

M.7.2 The Satyrs' Masque

Following the Satyrs' song 'Now my cunning lady, Moon' (for which no music survives) the stage direction reads: *'The song ended, they fell*

suddenly into an antic dance, full of gesture and swift motion, and continued it till the crowing of the cock; at which they were interrupted by Silenus' (205–6). The dance was described in a contemporary Spanish account as a wild dance 'with appropriate music' and 'a thousand sudden movements and strange gestures, affording great pleasure' (quoted in Walls, 1996, 316). Typical of antimasque dances, the choreography was full of wild gesticulation and movement.

What seems likely to be the original dance survives in tune and bass format in London, British Library, Add. MS 10444, where it is unattributed but titled 'The Satyres Masque'. A four-part consort version was published in Thomas Simpson's last collection, Taffle-Consort (Hamburg, 1621). Like William Brade, Simpson (1582–c. 1628) was an expatriate English musician who spent much of his life working in mainland Europe. The consort version is untitled but attributed to Robert Johnson (d. 1633). We can be reasonably certain that this dance was from *Oberon*. While Jonson's text does not identify his musical collaborators, payment records do survive for the masque which reveals that Robert Johnson and Alfonso Ferrabosco II composed the music: Johnson was paid for 'making Daunces', Ferrabosco for the songs. The records also show that Thomas Giles, Jerome Herne, and Monsieur [Nicolas] Confesse choreographed the dances. Simpson's arrangement of 'The Satyrs' Dance' is in an up-to-date two-treble four-part scoring; he presumably added the second treble and the tenor-range

inner part. In the masque, the dance would most likely have been performed by the violin band which used a five-part, single treble scoring. Robert Johnson is likely to have composed the dances in two parts, tune and bass, much as they survive in Add. 10444. Thomas Lupo was paid for 'settinge them to the violins', i.e. supplying the three inner parts. The Pell Records for the masque list the 'xvi other instruments for the Satires & faeries as one'; the instruments are not specified although a combination of string band perhaps with some wind and percussion instruments for **M.7.1** seems plausible.

The dance is an excellent example of an antimasque dance. Johnson reflects the wildness of the choreography in the music through the frequent changes of metre, the juxtaposition of hemiola and straight rhythms in bars 22–31, and by the syncopation in bars 45–52. The final section (bars 53–60) reintroduces the motif of the opening bars, though rhythmically redefined in a compound metre. The section is, however, rhythmically ambiguous in the way that the opening motif sometimes assumes a duple metre feel (see Walls, 1996, esp. 316–17). We know nothing of the scoring, although the choice of instruments would have reflected the antimasque character of the dance; the Pell records reveal only that a payment was made for 'xvi other instruments, for the Satires & faeries'. Rustic percussion instruments are likely to have featured in such arrangements. The opening is reminiscent of the 'First Witches' Dance' from *The Masque of Queens* (**M.6.1**). *Bibliography*: Sabol,

1978; Walls, 1996. *Recordings*: Musicians of the Globe, 1997, Track 11; North, 2010, Track 15 (reconstructed by North for solo lute).

M.7.3 The Fairies' Masque

Shortly after the dance of satyrs (**M.7.2**) the masque text calls for '*the lesser fays [to] dance forth their dance*' (295). This was clearly intended as a contrast to the dance of satyrs; the Spanish account tells us that the dance, introduced by Silenus, was performed 'with much grace' (quoted in Walls, 1996, 320). In contrast to the wild choreography of the preceding dance, this dance called for alphabetical and geometric patterns. 'The Fairies Dance' used here comes immediately after 'The Satyrs' Dance' (**M.7.2**) in London, British Library, Add. MS 10444; it is otherwise only found in an arrangement for solo lute: both sources simply give the title as 'The Fairies Dance'. Although there is again no attribution, this piece is generally thought to have been composed by Robert Johnson. Like 'The Satyr's Masque', it can be ascribed to *Oberon* with a good deal of certainty. The Pell Records for the masque list the 'xvi other instruments for the Satires & faeries as one'; the instruments are not specified although a combination of string band and lutes for **M.7.2** seems plausible. Despite its position in the main masque, the fairies' dance is more typical of antimasque dances (e.g. the frequent changes in metre, and abrupt changes in tonality), highlighting the importance of choreography rather

than actual music in distinguishing between the antimasque and main masque dances. As Peter Walls (1996, 320) notes, ‘If it was used, it must have made this part of the masque seem very much like an intermediate zone between antimasque and main masque.’

Bibliography: Sabol, 1978; Walls, 1996. *Recordings:* Musicians of the Globe, 1997, Track 16; Musica Donum Dei, 2005, Track 18.

M.7.4, 6, 8

(M.7.4) Almande (The First of the Prince’s Masque); (M.7.6)

Almande (The Second of the Prince’s Masque); (M.7.8) Almande (The Third of the Prince’s Masque)

Payment records tell us that the main dances – ‘the Princes Dance’ – in *Oberon* were accompanied by twenty lutes, supplied by Robert Johnson (himself one of the court lutenists). ‘Princes Dance’ is, however, relatively common title in masque music sources. In one of the main sources, London, British Library, Add. MS 10444, there are four groups of three dances bearing such a title. In a similar manner to ‘The Fairies’ Dance’ (M.7.3), these dances were intended as a contrast to the (musical) chaos of the antimasque ‘Satyrs’ Dance’ (M.7.2): the main masque dances were intended to represent (musical) order. Each of these dances could be said to meet this need, although they are somewhat uneven in quality. The Princes’ dances are chosen for this edition because (1) they can be attributed to Robert Johnson, whom we know composed the dances for *Oberon*; (2) the titles in several sources

imply a connection to a masque presented by Prince Henry (see also notes on individual pieces); (3) they are found in consort arrangements; (4) they were popular, and are found in several sources and arrangements. Above all, they are musically the pick of the bunch.

M.7.4, **M.7.6**, and **M.7.8** are found (in sequence) in tune and bass format in Add. 10444, and in five-part consort arrangements in William Brade's *Neue Ausserlesene liebliche Banden* (1617). **M.7.4** and **M.7.6** are also found in six-part versions (lacking the tenor) in Cambridge, Fitzwilliam, Mu. Mus. 734. The six-part settings indicate performance by a wind consort; Mus. 734 is an important repository of the repertoire of the Jacobean court wind band. However, main dances of masques were normally played by a five-part violin band. Thus, the versions printed by Brade are more likely to be an accurate reflection of how they were heard in the masque. The appearance of two of the main masque pieces among the repertoire of the court wind band may indicate that they were played by the wind band at the start of the masque (before the entry music). Unlike the antimasque and main masque dances, the pre-masque wind music, entry and exit music, and the revels dances would not have been specifically composed for the entertainment; instead they would have been drawn from the consort repertoire.

Two further almans by Johnson have been attributed to *Oberon* by John P. Cutts (1960). They survive in several sources in domestic

solo arrangements for lute and also for keyboard. Only one source for one of the almans includes a ‘Prince’ reference, a keyboard arrangement in London, British Library, Add. MS 36661, fol. 54 (the volume is a guardbook; this section was copied before 1630): ‘The Princes Almayne By Johnson’. It is immediately preceded by the other alman. The dances are well composed; however, their connection with *Oberon* is extremely tenuous. Both are transcribed in Chan, 1980, 254–9.

‘Princes masque’ dances not chosen for this edition: (1) ‘The Prince’s Masque’, ‘The Princes 2 Masque’, ‘The Princes third Masque’: Add. 10444, fos. 16–16v (Treble), 70v–1v (Bass)): poor in quality; ascribed to the *Masque of Augurs* in Sabol, 1978, and to *Oberon* in Chan, 1982. *Editions*: Chan, 1980, 250–3; Sabol, 1978, nos. 61–3; (2) ‘The First . . . Second . . . Third of the Prince’s Masques’: Add. 10444, fos. 45v–6v (Treble), 95v–6 (Bass)): ascribed to *Pleasure Reconciled to Virtue* (1618) by Sabol, 1978, 585 and Chan, 1982 on the grounds that they are preceded by ‘The Goates Masque’: *Editions*: Chan, 1980, 279–82; Sabol, 1978, nos. 158–60; (3) ‘The First . . . Second . . . Third of the Prince his Masque’: Add. 10444, fos. 51v–2 (Treble), 101–101v (Bass)): *Edition*: Sabol, 1978, nos. 180–2. *Bibliography*: Cutts, 1960; Chan, 1980; Sabol, 1978; Walls, 1996.

M.7.4(a–b)

Almande (The First of the Prince’s Masque)

As with the rest of the collection, the version of **M.7.4(a)** in William Brade's *Neue Ausserlesene liebliche Banden* (1617) retains the five-part single-treble scoring used by the court violin band, though the inner parts were presumably Brade's own, added to a tune and bass outline such as is found in London, British Library, Add. MS 10444. Although Brade's arrangements of these three dances (**M.7.4**, **M.7.6**, **M.7.8**) are unlikely to have come directly from the masque, they do give us a good idea of how such pieces would have sounded. The second ensemble version (**M.7.4(b)**) is in six-parts; the tenor part is lost and has been here reconstructed editorially. In the early seventeenth century, the royal wind consort used this kind of six-part, two-treble, scoring; thus, it too is unlikely to represent how the piece sounded in the masque.

M.7.6 is also found in both sources. For the 1994 reconstruction of *Oberon* (released as *Musicians of the Globe*, 1997) Peter Holman used these wind band arrangements of **M.7.4** and **M.7.6** (in combination with music by Jerome Bassano also from Cambridge, Fitzwilliam Mus. 734) as part of the pre-masque music (i.e. before the entry music). This offers an excellent and plausible alternative. The attribution to 'R J' in Mus. 734 – the only one of the sources to give an attribution – undoubtedly refers to Robert Johnson, although it is highly unlikely that he was responsible for the wind band arrangement. Given the obviously close relationship in all three consort sources of **M.7.4**, **M.7.6**, and

M.7.8 we may reasonably assume that ‘R J’ was the composer of all three.

As with **M.7.6**, the outer parts of **M.7.4** are also found in Add. 10444. The versions in Add. 10444 and in Brade’s collection are in C major, whereas those in Mus. 734 are in F major. Apart from this, the differences between the versions are minimal and mostly consist of octave transpositions and minor rhythmic deviations (e.g. the Add. 10444 versions tend to have dotted rhythms in place of straight crotchets and quavers). It seems likely that the two-part versions represent an earlier stage in the compositional history of the pieces and that the versions found in Mus. 734 are arrangements for six-part wind band. The process of arrangement presumably necessitated the change of key and octave transpositions to suit better the instrument ranges.

Regarding **M.7.4** Andrew Sabol (1982) noted that titles such ‘Der erste mascharada Pfaltzgraffen’ (‘The first mascharada of the Count Palatine’) (Brade), ‘Lincolns Inn Masque’ (Ré. 1186) and ‘The la: Elyza: her masque’ (MS 603) have led some scholars to suggest that this – and by implication, the next two dances – were originally part of Chapman’s *Masque of the Middle Temple and Lincoln’s Inn* (1613), given as part of the celebrations of the marriage of Princess Elizabeth and the elector palatine. Chan (1980, 241n.7) supported this claim, arguing that the attributions to the prince are errors ‘possibly explained by the association of Henry’s death in November 1612 with the

postponement of the marriage festivities and by the fact that Chapman was sewer in ordinary to Prince Henry'. However, the temporal proximity of the two masques (and Henry's death) could easily explain how the two occasions were confused. Seven sources of arrangements of the piece for solo instruments such as lute, mandora (a type of lute), and keyboard offer some variation on the 'the Prince's Masque; another offers the tantalising title 'Tapp up all your strong Beere'. We also know that the titles of masque pieces from the collections of Brade and Simpson more often than not differ from those in English manuscript sources. It is quite possible that the published titles refer not to their original usage, but to their function in masque-like entertainments on the Continent for which Brade and Simpson supplied the music, which was in turn drawn from English masque sources (see Holman, 1993, 188–9). The survival of so many arrangements of the piece for domestic solo instruments is a clear demonstration of its popularity, which was no doubt aided by its association in *Oberon*. *Bibliography*: Thomas, 1974; Sabol, 1978; Holman, 1993. *Recordings*: Musicians of the Globe, 1997, Track 18 (**M.7.4(a)**), Track 2 (**M.7.4(b)**).

M.7.5 Nay, nay, You must not stay

'Nay, nay, You must not stay' (310–19) is sung between the first and second masque dances. Only one setting, for voice and unfigured bass, survives. It is attributed to Alfonso Ferrabosco – who composed the

songs for the masque – and is likely to represent a version of that used in the masque. However, we know from payment records that the main masque songs were accompanied by an ensemble of twenty lutes led by Robert Johnson. The setting exemplifies the lighter songs found in masques, which are stylistically and structurally based on contemporary dances, such as the alman or galliard (rather than the declamatory ayres, based on lute songs). ‘Nay, nay, You must not stay’ is essentially a light-hearted alman with regular phrasing and a tuneful melody, which reflects the purpose of the text: to spur the masquers on to greater efforts in their second dance. Typical of his masque songs, Ferrabosco divides the text into two sections. The first section (bars 1–12) comprises the irregular line lengths and metre of lines 310–15, in which the short melodic phrases are linked and overlap. The last four lines of the poem are more regular, which allows the second section of Ferrabosco’s setting (bars 13–21) to also be more regular (i.e. primarily two-bar phrases, each beginning on the first beat of the bar). The overall vocal range, d–g’, indicates a tenor-range voice. The highest note occurs twice. Its first occurrence (bar 10) is emphasized by scalar motion building to the leading tone, the long dotted-minim and by the leap away from it. The second occurrence (bar 19) comes towards the end of the song and is set in greater relief by leaps both to and away from it. *Bibliography*: Spink, 1966b; Chan, 1980; Duffy, 1980; Jorgens,

1982; Sabol, 1978; Holman, 1995. *Recording*: Musicians of the Globe, 1997, Track 19.

M.7.6(a–b) Almande (The Second of the Prince’s Masque)

See notes for **M.7.4**. Two full consort versions are known. William Brade’s *Neue Ausserlesene liebliche Banden* (1617) retains the five-part single-treble scoring used by the court violin band, **M.7.6(a)**, though the inner parts were presumably Brade’s own, added to a tune and bass outline such as is found in London, British Library, Add. MS 10444. The second full consort version (**M.7.6(b)**) is in six-parts; the tenor part is lost and has been here reconstructed editorially. In the early seventeenth century, the royal wind consort used this kind of six-part, two-treble, scoring. Thus, it too is unlikely to represent how the piece sounded in the masque. Although clearly not as popular as **M.7.4**, four solo arrangements of the piece are known. Although unattributed in all sources, it can be tentatively ascribed to Robert Johnson through its connection to **M.7.4**. *Bibliography*: Sabol, 1978; Holman, 1993. *Recordings*: Musicians of the Globe, 1997, Track 20 (**M.7.6(a)**), Track 4 (**M.7.6(b)**).

M.7.7 Gentle knights

‘Gentle knights’ is sung at the end of the revels (337–44) by one of the sylvans before the exit of Oberon and the knights. The song implores

the masquers to finish their dancing before morning (before the arrival of Phosphorus, the day star). Only one setting, for voice and unfigured bass, survives. It is attributed to Alfonso Ferrabosco and is likely to represent a version of that heard in the masque. However, we know from payment records that the main masque songs were accompanied by an ensemble of twenty lutes led by Robert Johnson. Arguably Ferrabosco's finest masque song, the vocal line combines an exquisite blend of declamation and expression. The effectiveness of the setting is chiefly achieved through its simplicity particularly in the way that the graceful melody undulates over a clear harmonic structure in the bass. (See in particular the descriptions of this song in Walls, 1996, esp. 322–4, and Duffy, 1980.)

Ferrabosco divides the text into two sections, reflected in the ABB' structure (bars 1–16, 17–32, and 33–47). The overall melodic range is a thirteenth, B \flat -g', with the full (tenor) range utilized. The highest note of the range is reserved for emphasising words such as 'bright' and 'fairies'. Of Ferrabosco's masque songs, only 'How near to good' (*Love Freed From Ignorance and Folly*; **M.8.3**) has a wider vocal range. The A section is declamatory in style (the slow-moving bass, the use of wide melodic intervals, the general adherence to speech patterns, and the lack of word-painting devices). The frequent rests in the vocal line allow the voice to resonate, making the song particularly suited to performance in a large room such as the Whitehall Banqueting

Hall. The A section is built around the opening three-note motif (repeated notes, ascending leap). The juxtaposition of major and minor tonics (G) in the opening phrase (cf. bars 2 and 5) creates a modally ambiguity typical of Ferrabosco. The second melodic phrase (bars 7ff.) is clearly related to the opening, with the rising major sixth now expanded to an octave (and a move from tonic to mediant tonality). As the masquers withdraw the music gathers pace and begins to take on something of the character of a dance song. The vocal line becomes more elaborate in the B sections, with frequent quaver melismas especially towards the end. However, they do not clutter the texture or obscure the sense of the text: in the original performance the singer may well have added further embellishments. In the B section Ferrabosco expands the melodic and harmonic scope (e.g. note the passing reference to the relative major, E \flat , in bars 17–18). The B section is characterized by smoother melodic lines, which are often decorated by rather graceful short melismas using a scalar idea. Here Ferrabosco seems to be filling in the wide leaps of the A section providing an effortless contrast. The three-note motif of the opening is referenced towards the end of the section, at bars 30–1. The B section is then heard again in a varied repeat. This formal idea works well in this song, providing a reprise of the more elaborate vocal line while at the same time allowing Ferrabosco to incorporate more melismas building to a real sense of climax. The climax is achieved through the overall motion

of the melodic line rather than by the common technique of emphasising the highest note of the range; the highest note is heard five times (bars 15, 23, 31, 39 and 44). The final phrase brings the setting to an emphatic conclusion, by spanning a twelfth – almost the entire range of the song – from the top of the range right down to the lowest. In the reprise the last line of the text is given a more elaborate treatment.

Bibliography: Thomas, 1974; Chan, 1980; Duffy, 1980; Sabol, 1978; Holman, 1995; Walls, 1996. *Recording:* Musicians of the Globe, 1997, Track 29.

M.7.8 Almande (The Third of the Prince's Masque)

See notes for **M.7.4**. **M.7.8** survives in tune and bass format in London, British Library, Add. MS 10444 and in a five-part consort arrangement in William Brade's *Neue Ausserlesene liebliche Banden* (1617).

Although clearly not as popular as **M.7.4**, two solo arrangements of the piece are known. It is unattributed in all sources, but can be tentatively ascribed to Robert Johnson through its connection to **M.7.4**.

Bibliography: Thomas, 1974; Sabol, 1978; Holman, 1993. *Recording:* Musicians of the Globe, 1997, Track 30.

8. LOVE FREED FROM IGNORANCE AND FOLLY (1611)

M.8.1 The Fools' Masque

As with many masque dances, it is only the name that tenuously connects **M.8.1** to *Love Freed*. The difficulty in assigning dances on this basis is aptly demonstrated by Andrew Sabol's conjecture that if the title were taken as singular it could refer to the dance of the She-Fool in Beaumont's *Masque of the Inner Temple and Gray's Inn* (1613), but if plural it could refer to the follies in *Love Freed* (1982, 573). The dance comes at the culmination of the antimasque, where 'The FOLLIES dance, which were twelve she-fools' (209). Whether the actual dance used, this setting is certainly typical of the type of dance required. It is unique to London, British Library, Add. MS 10444, and so survives only in two parts, tune and bass. The final strain is highly corrupt. It does not seem plausible that this was done deliberately, as a musically foolish characterization. Although the payment records show that Thomas Lupo was paid £5 for 'setting the dances to the violens' (i.e. for arranging the dances and compiling the inner parts) there are no records of payments relating to their composition. The dances for the masque were choreographed by Nicolas Confesse and Monsieur Bochan. Confesse was also known as a composer though any attribution of this dance to him is pure conjecture. *Bibliography*: Sabol, 1978; Walls, 1996.

M.8.2

‘Oh, what a fault, nay what a sin’ is sung by the First Priest and a chorus after the first dance by the masquers and just before the revels. In Jonson’s masque text the song is set as a question and answer between the priest and the chorus. The sole surviving setting (for voice and unfigured bass) only has the first ‘question’, lines 338–42. Payment records show that there were a dozen musicians that sang and played in the role of priests, which gives some indication as to the size of the chorus. We also know from payment records that the songs were composed by Alfonso Ferrabosco II (who received £20) and that the songs were set ‘to the lutes’ by Robert Johnson. This means that Johnson was responsible for compiling lute accompaniments for the masque songs. We know that in *Oberon* the main masque songs were accompanied by an ensemble of twenty lutes. Payment records for *Love Freed* show that twelve lutenists were supplied, they presumably all played in an ensemble accompanying the songs.

Only one setting of the song text survives, in Oxford, Bodleian, Tenbury MS 1018. The chorus is excluded: a common feature of masque song dissemination. The setting is unattributed, although it is in a sequence of songs by Ferrabosco and is typical of his style. Accompaniment notwithstanding, we can be reasonably sure that the setting reflects a version of the song as sung in the masque. In common with Ferrabosco’s earlier masque songs, each of the surviving songs from *Love Freed* use declamatory devices within an essentially tuneful

framework. As with many of Ferrabosco's masque songs, the song is divided into two sections: A (bars 1–11) and B (12–23). The (treble) vocal range is an octave, g' to g". The opening of the song is quasi-declamatory, with the opening motif heard slightly modified at the start of the second phrase (cf. the opening of 'Gentle knights' from *Oberon*; **M.7.7**). In the opening phrase the words 'Oh' and 'nay' are initially emphasized with long notes, but are really building to 'fault' and 'sin'. Ferrabosco's also follows the subtle change from iambic to trochaic metre in the third line ('So much beauty', bars 7ff.). The question with which the stanza concludes – 'Could the world with all her cost' – is emphasized through reiteration and by making the start of the second statement the melodic climax (bars 16–17). *Bibliography*: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

M.8.3 How near to good is what is fair!

'How near to good is what is fair!' concludes the revels. A single setting survives by Alfonso Ferrabosco II, presumably representative of the version heard in the masque; the masque songs were accompanied by an ensemble of twelve lutes. Peter Walls has noted that the song represents an extreme of 'Ferrabosco's tendency to write angular vocal lines, which have an almost fanfare-like quality' (1996, 59). Typically, the song is in two sections. The first (bars 1–23) is constructed around a single leaping motif (which is rather difficult to sing), first heard on the

notes of the tonic chord (bars 1–2). Ferrabosco does not here aim to imitate natural speech: Walls terms the setting ‘heroic’. The vocal range spans two octaves, G-g’. This is the widest range of all Ferrabosco’s masque songs and suggests that the song was composed with a particular singer in mind. The melodic climax comes in bar 15 (on ‘We’), but by the end of that phrase the vocal line has descended almost two full octaves to the low A. The next phrase remains in the lower register, mirroring the obeisance of ‘What ways we may deserve’. In the second section the emphasis is firmly directed on the word ‘we’. John Duffy (1980, 172–8) has argued that this ‘experimental’ setting presents several problems, such as the extreme vocal range and the way in which it is traversed, and Ferrabosco’s use of motivic construction which seems to undermine his sensitivity to the text. Duffy concludes (rather unfairly) that the setting ‘is both tedious and mechanical’. Although Oxford, Bodleian, Tenbury MS 1018 is generally an accurate source for these songs, the melodic perfect fifth in bar 34 is arguably better as a diminished fifth, more expressive of the ‘grief’ of the text.

Bibliography: Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

APPENDIX: *Possibly associated song*

M.8.4A Senses by unjust force banish’d

It is unclear whether ‘Senses by unjust force banish’d’ was part of *Love Freed*. The song is not included in any sources of the masque text; the only evidence relating this song to the masque comes from Oxford, Bodleian, Tenbury MS 1018, where it comes between ‘Oh, what a fault, nay, what a sin’ and ‘How near to good is what is fair’. The setting is unattributed in the manuscript but ascribed to Ferrabosco because of its position (in a sequence of Ferrabosco songs) and style. John P. Cutts (1956d) has suggested that ‘Senses by unjust’ seems to replace the dialogue between the Priest and the Chorus, and that all three songs in Tenbury 1018 are intended to be one extended song. Noting the similarity in the structures of the texts, John Duffy (1980, 169–72) has also argued that the song is related ‘in meaning and reference’ to ‘How near to good’. The beauty of ‘How near to good’ can be interpreted as the ‘object of your pleasure’ in ‘Senses by unjust’. The supposition that the song was part of the original performance and later rejected by Jonson is also supported by Mary Chan (1980), Andrew Sabol (1982), and Peter Walls (1996). It has been included here for the sake of completeness.

‘Senses by unjust’ is similar in style to the two known songs from the masque (**M.8.2–3**). The (tenor) range is c to g’. The structure is bipartite. The A section (bars 1–13) begins with imitation between the two opening melodic phrases (cf. bars 1–2 and 6–7), with the second phrase briefly highlighting the dominant (D major). The B section

begins with a rhythmic gesture recalling the opening bars but contrasts the gentle leaps of the opening with a steady ascent to the melodic climax on g', used as the apex of a melodic curve on 'Treasure' (bar 16). *Bibliography*: Cutts, 1956; Chan, 1980; Duffy, 1980; Sabol, 1978; Walls, 1996.

9. THE VISION OF DELIGHT (1617)

M.9.1(a–b) I was not wearier where I lay

According to the masque text, the character Delight '*spake in song (stylo recitativo)*' (4); Jonson used a similar term to describe his other masque of the same year, *Lovers Made Men*, F2 claims that 'the whole masque was sung (after the Italian manner) *stylo recitativo*' by Nicholas Lanier (1588–1666), who was responsible for the scenery and the music. Although there remains confusion over the exact nature of 'stylo recitativo', Jonson's (or perhaps Lanier's) use of the term should not be confused with contemporary developments in Italy. In this context the term is better understood as an extension of the declamatory ayre (Spink, 1974).

Unfortunately almost none of the music from these two masques has survived. The only remnant is the imprecisely notated setting of 'I was not wearier where I lay' the last song from *The Vision of Delight* (222–8), sung by Aurora after the revels. The setting (**M.9.1(a)**)

consists only of a highly ornamented vocal line notated with little attention to rhythmic details. It gives the impression of a scribe attempting to notate either aurally or from memory (and in rough draft) an ornamented version of the song. There is an unused stave below the vocal line, with a sixth line hand-drawn under the start of the second stave, suggesting a lute (or, less likely, a lyra-viol) accompaniment. The setting offers valuable information of the style in which singers may have embellished vocal melodies in masque performances, such virtuosity clearly emphasising the individual. There seems little reason to doubt that this setting closely resembles that heard in the masque. However, some doubt may be cast upon the oft-repeated attribution of the song to Nicholas Lanier. There is no evidence whatever to suggest that Lanier composed music for the masque. The only record of musicians in the masque refers to the payment of £100 to twelve French musicians led by Pierce Parminit (although Peter Walls suggests that the payment may refer to Marc de Maillet's *Balet de la revanche du mespris d'Amour* devised for the English court and to the visit of the French ambassador: see Walls, 1996, 229–30).

Despite the florid ornamentation, the basic structure of the song is reasonably clear allowing reconstruction, **M.9.1(b)** (editorial reconstructions also in Cutts, 1956a; Emslie, 1960; Sabol 1982; Spink, 1974; Callon, 1994). *Bibliography*: Cutts, 1956; Emslie, 1960; Sabol,

1963; Chan, 1980; Sabol 1982; Spink, 1974; Callon, 1994; Holman, 1995; Walls, 1996. *Recording*: Gooding, 2001, Track 10 (a capella).

10. FOR THE HONOUR OF WALES (1618) AND PLEASURE RECONCILED TO VIRTUE (1618)

M.10.1 The Goats' Masque

No vocal music survives from *Please Reconciled to Virtue* or from its revised outing as *For the Honour of Wales*. We can, however, conjecture as to some of the instrumental music. A candidate for 'The Goats' Masque' from *For the Honour of Wales* is found in London, British Library, Add. MS 10444, where it is followed by three 'Prince's Dances' (see also notes for **M.10.2–4**). As ever, we can only posit a tentative association with the masque, based primarily on the titles in Add. 10444 and by the position of the dances within the manuscript (which appear to have been compiled in a roughly chronological order). The argument is circular, though in the absence of any better alternatives or other known masques of the period involving princes and goats the tentative association should perhaps be allowed stand.

The 'Goats' Masque' was part of the revised antimasque in which characterizations of the Welsh replaced the pygmies. The antimasque is introduced by Jenkin, who tells us that the 'Welse goat is an excellent dancer by birth' (275): the comic dance of goats soon follows. The multi-strain dance is fairly typical of antimasque dances,

with its often angular melody line, changing time-signatures, and harmonic shifts. *Bibliography*: Chan, 1980; Sabol, 1978.

M.10.2–4 (M.10.2) The First of the Prince’s Masques; (M.10.3) The Second [of the Prince’s Masques]; (M.10.4) The Third [of the Prince’s Masques]

See also notes for **M.10.1**. These three ‘Prince’s’ dances (titled ‘The First . . . Second . . . Third of the Prince’s Masques’) have been ascribed to *Pleasure Reconciled to Virtue* (Chan, 1980; Sabol, 1978) solely on the grounds that they are preceded in London, British Library, Add. MS 10444 by the ‘Goats’ Masque’ (**M.10.1**).

A partial concordance for **M.10.3** (first two bars only) is also found as no. 8 of William Brade’s *Neue ausserlesene liebliche Branden (Hamburg, 1617)*, ‘Des jungen Prinzen Intrada’ (‘The young Prince’s Intrada’; Thomas, 1974, no. 40, where it is transposed down a tone. Intradas are instrumental pieces, typically found for ensemble; in terms of function they were used to accompany an entrance, to being festivities, or at the start of a suite). The two pieces with which it evidently forms a suite in Brade’s collection are not connected to the **M.10.2** or **M.10.4** settings from Add. 10444, nor do the titles particularly relate to this masque (though Brade’s titles often differ to those found in English sources): no. 7 is titled ‘Der Königinnen Intrada’ (‘The Queens’ Intrada’; Thomas, 1974, no. 5), no. 9 ‘Intrada der Jungen

Princessinnen' ('Intrada of the young princes'; Thomas, 1974, no. 6). Although 'The Goats' Masque' was a new addition for the revised performance, the main masque dances are likely to have been the same for both versions of the masque. The (partial) appearance of the **M.10.3** in Brade's collection obviously precedes the performances of the masque. It serves to demonstrate how such masque dances were composed from stock melodic patterns. *Bibliography*: Thomas, 1974; Chan, 1980; Sabol, 1978; *Grove Music Online* (D. Fuller and P. Downey, 'Intrada').

11. NEWS FROM THE NEW WORLD DISCOVERED IN THE MOON (1620)

M.11.1 The Birds' Dance

The only potential candidate to have survived from *News from the New World* is the antimasque dance of Volatees (Jonson's bird-like creatures from the moon). The (tune and bass) setting is unique to London, British Library, Add. MS 10444, where it is titled 'The Birds Dance'. The association of this particular dance to *News from the New World* is tenuously based primarily on the titles in Add. 10444 and by the position of the dances within the manuscript (which appears to have been compiled in a roughly chronological order). In terms of general style, **M.11.1** is certainly typical of antimasque dances; its full effect

would, as ever, been realized through the choreography rather than through the music alone. *Bibliography*: Sabol, 1978; Walls, 1996.

12. THE GYPSIES METAMORPHOSED (1621)

M.12.1 The Gypsies' Masque

A tune and bass setting is found in London, British Library, Add. MS 10444 titled 'The Gypsies' Masque'; the connection with the masque is tentative and relies solely on this titular association. The setting was popular, and also survives in arrangements for lute and for keyboard.

Two dances are called for in the antimasque. The first, at the entrance of the Captain, is introduced by the Jackman with a call to 'Give me my *guitarra* . . .' (48), which is followed by the Jackman's song 'From the Famous Peaks of Derby' (**M.12.2**). The '*Second Dance*' (188) is divided into six strains each interspersed with dialogue and songs. This apparently unique treatment of individual strains as single entities seems to call for a dance with six strains. There are multi-strain dances in Add. 10444 but only one carries a titular reference to gypsies. It only has five strains (rather than six), but of course any one of the strains could have been repeated or indeed could have been omitted in the process of dissemination. Nevertheless, such arguments are of course rather circular; the suggested association remains tentative.

Bibliography: Sabol, 1978; Walls, 1996.

M.12.2

From the famous peak of Derby

The music of *The Gypsies Metamorphosed* is generally attributed to Nicholas Lanier on the grounds of a payment record. Payments were made on behalf of George Villiers, Marquis of Buckingham to Jonson and Lanier on 21 August 1621, the day after the second presentation of the masque. Jonson received £100, Lanier £200. These sums are large; especially so when we consider that an average court musician earned around £40 a year. (Lanier was of course no average court musician; upon his appointment as Master of the Music in 1625 he was granted the annuity of £100.) Lanier's notably large endowment suggests that he may have played a considerable role in staging the masque.

Composition of some of the music may have been one duty, though Lanier was also a seasoned performer and a talented painter. It certainly seems that Lanier was not responsible for all of the music; a least one of the antimasque songs is by Robert Johnson, who would presumably also have composed any instrumental music. Thus we can perhaps only infer that Lanier played an important role in the overall staging of the masque, and in this way may also have incurred costs which had to be covered. Sabol (1982) suggested that Lanier may have taken the role of the Patrico. Hereford and Simpson (H&S, vii.551) argued that Buckingham took this role, with his brother-in-law Baron Fielding as the second gypsy, and the poet Endymion Porter taking the role of the third gypsy. In point of fact, Buckingham actually appears to have taken

the role of the Captain. It seems most likely that Lanier took the role of the Jackman, especially so if we are to assume that he also accompanied himself on the '*guitara*' (Lanier was an accomplished lutenist, as was Johnson).

All four surviving settings from *The Gypsies Metamorphosed* are simple, popular-style songs from the antimasque. The first song, 'From the famous Peak of Derby' (53–64) (**M.12.2**) is used to advertise the wares and talents of the antimasquers, and is sung by the Jackman. Although no specific reference is made to an accompaniment he calls for his '*guittara*' before the song, which seems to imply that it was used in the song. The guitar was introduced to England in the mid-sixteenth century (sources suggest the normal four-course instrument: see Tyler, 2002, 24–9). Jonson's specific use of the instrument suggests that it retained a perceived exoticism, for court audiences at least. Although the only known setting of 'From the famous Peak of Derby' was printed in 1673 (where it was ascribed to Robert Johnson), the style of the song is much earlier and is perfectly suited to the masque. It can be attributed to the original performance with reasonable certainty. Much of the song alternates between two triple metres. At the start of phrases we tend to get a $3/2$ pulse (three minim beats) and at the end of phrases a $3/4$ pulse (three crotchet beats); the implied $3/2$ bars are indicated in the score by dashed barlines. As Peter Walls has noted, the aural effect of the abrupt metrical shifts 'gives the whole song a robust character which is

obviously suited to the antimasque' (1996, 274). The song's essential charm comes from its simplicity. The tuneful melody is easily singable and throughout moves in the same rhythm as the bass, reinforcing the rustic effect but also adding to its rather rambunctious character. Simple chords for the guitar could have been easily improvised in performance.

Bibliography: Sabol, 1978; Walls, 1996; Tyler, 2002.

M.12.3 To the old, long life and treasure

See also notes for **M.12.2**. The second song to survive from the masque is 'To the old, long life and treasure', 'Song 3' of the antimasque sung between the first and second strains of 'Dance 2'. The song comes immediately after the gypsy captain (probably played by Buckingham) has told King James's fortune. The only seventeenth-century setting survives unattributed in a late manuscript; however, in terms of its simple and popular style, it may well have been that used in the masque. Gordon Callon included **M.12.3** in his edition of Nicholas Lanier's complete works (Callon, 1994), in an appendix of 'Music of Doubtful Authenticity'. Callon's caution was advisable, the attribution must remain conjecture; the only thing linking Lanier to the song is the assertion that he was responsible for composing the music for the masque (see notes for **M.12.1**). The tune to which the song is set is also found in John Playford's *The English Dancing Master* (1651), titled 'A Health'. No music survives for 'Song 2', and Andrew Sabol (1982,

556) has suggested that songs 2 and 3 may have both been sung to the same tune. Though not impossible, another popular tune is equally (if not more) likely.

In a similar manner to ‘From the famous peak of Derby’, the setting plays with the basic pulse by employing syncopation at the end of the first two phrases on the words ‘treasure’ and ‘pleasure’. The brief setting (only 8 bars) is typical of many popular tunes of the period, with primarily stepwise movement and simple underlying harmonies (although the range – a tenth, d’-f’’ – is wider than one would normally expect in the popular repertoire, highlighting the song’s artifice as a representation of a popular idiom).

A three-voice catch setting of the text by Samuel Webbe (1740–1816), an associate of R. J. S. Stevens, survives in London, British Library, Add. MS 31806, where it is dated 1774 (**M.12.6A**). Webbe is generally considered to be the most important composer of the glee; his lifetime almost perfectly covers the rise, development and decline of the genre. He began his association with the Noblemen’s and Gentlemen’s Catch and Glee Club (generally known as the Catch Club) by at least 1766, the year in which he won his first annual prize medal. The club awarded these annual medals to encourage new compositions. In 1771 he was elected a Privileged Member of the club, and succeeded Thomas Warren as secretary of the club in 1784, a post he held until 1812. This Jonson song is one of several hundred catches, canons,

rounds, and glees composed by Webbe. Typical of many of his lighter three-voice catches, it was also one of his prize-winning ones, taking the Prize Medal in 1774. *Bibliography*: Cutts, 1960; Sabol, 1978; Callon, 1994; Walls, 1996.

M.12.4 Why, this is a sport

The only known setting for ‘Why, this is a sport’ (450–75) is attributed to Edmund Chilmead (1610–54), which means that it was not part of the original masque. Andrew Sabol (1982, 556), apparently following John P. Cutts who re-attributed the setting to Robert Johnson (1959a), suggested that Chilmead was only the copyist and that the song was actually composed by Nicholas Lanier. This is a considerable stretch of the evidence and should be understood as another expression of the appetite for reconstruction that characterized much research into masque music in the 1960s and 1970s (see also the Introduction essay to this Music Edition). The song was in fact copied by Edward Lowe (c. 1610–82), who was well connected in musical circles: there is no reason to doubt his attribution to Chilmead. Lowe was organist of the Chapel Royal from 1661 until his death in 1682; at the same time he was also the Professor of Music at Oxford University, succeeding the court musician and composer John Wilson. Mary Chan (1978; 1979) has added to the confusion by acknowledging the attribution to Chilmead as correct, but at the same time suggesting that is evidence

that at least part of the masque was revived during the closure of the theatres, 1642–60. Although masque-type entertainments were staged during the closure of the theatres to avoid the ban on spoken drama, a revival of *Gypsies* seems highly unlikely; it is wrong-headed to interpret each instance of a notated setting of a play-song or masque song as being in some way evidence of an otherwise undocumented revival. The most obvious explanation (which applies also more widely) is that the Chilmead version of ‘Why, this is a sport’ is part of the tradition of setting isolated song text from the masques (and indeed plays) that we see especially during the 1630s and 1640s.

M.12.3 is for treble (by implication, the Jackman) and bass (the Patrico) voices, with unfigured bass. This further indicates removal from the masque context, as in the role of the Jackman would presumably have been sung by a tenor-range singer (though of course the treble clef music could be transposed down the octave). The setting follows the equal distribution of the text among the two singers, established in Jonson’s text. The harmonic bass line of the chorus section is lacking; in the manuscript the song is written on two staves only (to save space because the voices alternate), the implication is that the bass of the final section where both voices come together would essentially have doubled the bass voice. *Bibliography*: Cutts, 1959a; Chan, 1978; Chan, 1979; Chan, 1980; Sabol, 1978; Walls, 1996.

M.12.5/1–2 Cock Lorel would needs have the devil his guest (Tune: An old man is a bed full of bones)

The coarse satirical song of ‘Cock Lorel’ (given as ‘Cook Lorel’ in several later sources) is sung shortly before the transformation of the gypsies. The Patrico announces that it will be sung by his clerk, who will ‘Make a merry, merry noise To these mad country boys’ (690–1), the country bumpkins of the masque’. As Peter Walls (1996, 274) has observed, Jonson’s use of a ballad to narrate the gypsies’ history serves to emphasize the comedic effect of what he calls the ‘inverted hierarchy’ of the antimasque characters.

The roguish character of Cock (or Cook) Lorel was already (in)famous by 1621. Although the common ballad tune ‘Packington’s Pound’ (see **P.7.1/1**) is often attributed to ‘Cock Lorel’ the music to which the ballad was sung in Jonson’s masque is not clear. A more likely candidate is the tune ‘An old man is a bed full of bones’ (**M.12.5/1**), which is found in most editions of John Playford’s *The English Dancing Master* (though with no association made to ‘Cock Lorel’). It is worth noting that Playford was well connected among court musicians and also published a good deal of masque music in his two-part collections, *Court-Ayres* (1655) and *Courtly Masquing Ayres* (1662). ‘An old man is a bed full of bones’ is first found with Jonson’s text in Thomas D’Urfey, *Wit and Mirth*; (1700); it appears in all editions (in the 1719–20 edition it is given three times). The tune was

highly popular well into the eighteenth century, appearing on many broadsides (see Simpson, 1966; JnB 430). Jonson's text was also widely disseminated.

As demonstrated by the editorial underlay in **M.12.5/2**, setting the words to the tune requires some licence in terms of lengthening some notes in iambic metre and shortening some in anapaestic (cf. Sabol, 1978, no. 31). *Bibliography*: Simpson, 1966; Sabol, 1978; Walls, 1996; Whitlock, 1999; Ravelhofer 2007. *Recording*: Tragicomedia, 1991, Track 12.

13. THE MASQUE OF AUGURS (1622)

M.13.1 The Bears' Dance

One of the many tune and bass settings in London, British Library, Add. MS 10444 is titled 'The Beares Dance'; the connection with antimasque of *The Masque of Augurs* is tentative and relies solely on this titular association. The antimasque consists of several antimasques-within-an-antimasque occasioned by the various characters from the area of St Katherine's. One is performed by bears, as the bearward John Urson sings 'Though it may seem rude' (**M.13.2**). Jonson's masque text does not explicitly call for a dance by the bears. However, before the entry of 'John Urson *with his bears, singing*' (124) Notch describes the

antimasque: ‘. . . we have borrowed three very bears, that . . . are well bred, and can dance to present the sign, and the bearward to stand for the signpost’ (103–5). Slug adds, ‘Very sufficient bears . . . and can dance at first sight and play their own tunes, if need be. Urson offers to play them with any city dancers christened, for a ground measure’ (107–10). This strongly suggests that the bears entered dancing, perhaps to this tune.

Gordon Callon included **M.13.1** in his edition of Nicholas Lanier’s complete works (Callon, 1994, 189). Relegating it to an Appendix of ‘Music of Doubtful Authenticity’, he tentatively attributed it to either Lanier or Alfonso Ferrabosco on the grounds that they composed the vocal music for the masque. There is however nothing to suggest that the piece was composed by either Lanier or Ferrabosco. Indeed, it was more common for the masque dances to be composed by someone other than the composer(s) of the vocal music. The setting was popular, and also survives in arrangements for lute and for keyboard. *Bibliography:* Chan, 1980; Sabol, 1978; Callon, 1994; Walls, 1996.

M.13.2/1–2 *Though it may seem rude*

‘Though it may seem rude’ is a good example of Jonson’s use of ballad tunes. Sung by the bearward, John Urson, the ballad tune has been succinctly described as ‘a plain and inconspicuous vehicle for the words’ (Walls, 1996, 83). The tune is commonly known as ‘Eighty-

Eight’, though in early sources it is also known as ‘Jog on’ and ‘Hansken’ (see Simpson, 1966, 392–4; **M.13.2/1**). Based on its appearance in Joachim van den Hove’s *Florida, sive cantiones* (Utrecht, 1601) with the title ‘Hansken is so fraeyen gesel’, John Ward suggested that the tune is likely to have originated in the Lowlands (see Ward, 1967). Indicative of the challenges involved in understanding ballad tunes in such entertainments, Claude Simpson also identifies two other unrelated tunes by the name ‘Eighty-eight’).

The tune is also a country dance apparently performed as part of *Time Vindicated to Himself and to his Honours* (see notes for **M.14.1**). The version of the tune used in this edition is taken from Thomas D’Urfey’s *Wit and Mirth* (1719), the earliest version of the tune to also carry the words (though not underlain). As demonstrated by the editorial underlay in **M.13.2/2**, setting the words to the tune requires some licence in terms of lengthening some notes in iambic metre and shortening some in anapaestic (cf. Sabol, 1978, no. 32). *Bibliography*: Simpson, 1966; Ward, 1967; Sabol, 1978; Walls, 1996. *Recording*: King’s Noyse, 1994, Track 7 (‘Jog On’).

M.13.3 Do not expect to hear of all

‘Do not expect to hear of all’ is sung by Apollo to the King after the revels. The vocal music for *Augurs* was composed by Alonso Ferrabosco and Nicholas Lanier, whom Jonson described as ‘that

excellent pair of kinsmen' in the quarto text. The only surviving setting of **M.13.3** is attributed to Lanier, and seems likely to represent some form of the song as it was heard in the masque. The setting does not include the final three lines of Jonson's text, which were presumably sung by a chorus in the masque.

While Lanier was an able composer his output is somewhat uneven; this setting is not among his best work. It is in two sections. The first uses the declamatory figure ♩ ♩ ♩. As Mary Chan (1980, 295 n.31) has observed, the first strain does little to approximate the natural speech patterns (what Peter would term 'anti-declamatory'), a defect compounded by the repetition of lines 4–6 using the same music as lines 1–3. See, for example, the melodic cadence at bar 2 (lines 326 and 329), the long tied note at bars 4–5 (line 327), and the melodic leap of a minor sixth in bar 6: all of which serve to distort the sense of the text. The second strain (bars 8–21) is more closely allied to the meaning and rhythms of the text. There is little sense of melodic climax, as the top note of the range, e♭, is heard in bars 4, 17 and 19. Rather the climax is suggested by the e♭ on 'son' (bar 17) combined with a melodic pause and the introduction of melodic embellishments in the final bars.

Bibliography: Emslie, 1953; Chan, 1980; Sabol, 1978; Callon, 1994; Walls, 1996. *Recording:* Agnew and Wilson, 1999, Track 8.

14. TIME VINDICATED TO HIMSELF AND TO HIS HONOURS (1623)

M.14.1 Half Hannikin

The Office-book of the Master of the Revels, Sir John Astley (1622–3) includes a contemporary description of *Time Vindicated*, which notes that ‘The Prince [Charles] did lead the measures with the French Ambassador’s wife’ and that ‘the measures, braules, corrantos and galliards being ended, the Masquers, with the ladyes, did daunce 2 contrey daunces, namely, The Soldiers Marche, and Huff Hamukin’ (quoted in H&S, x. 648–9). William Chappell (1855–9, i. 73) suggested that ‘Huff Hamukin’ was the popular tune ‘Half Hannikin’, found in various guises in several seventeenth-century sources (manuscript and printed) including all editions of John Playford’s *The English Dancing Master* from 1651 to 1690. A Hankin or Hannikin was a common name for a clown. The tune is related to the tune ‘Eighty-Eight’ also known as ‘Jog on’ and ‘Hansken’, by which names it survives in earlier sources (see Simpson 1966, 392–4 and notes for **M.13.2**).


Bibliography: Simpson, 1966; Lane, 1989; Spring, 2001; *Burgers*, 2009. *Recording:* King’s Noyse, 1994, Track 7 (‘Jog On’).

15. THE FORTUNATE ISLES AND THEIR UNION (1625)

M.15.1/1–2 Come, noble nymphs, and do not hide

‘Come, noble nymphs, and do not hide’ is the final song of the main masque and is directly followed by the revels. Two settings are known, neither of which can be firmly attributed to performances of the masque. **M.15.1/2** was printed in John Playford’s *Select Ayres and Dialogues* (1659; reprinted in *The Treasury of Music*, 1669), where it is attributed to William Webb. In the masque text the song is shared among three singers, Proteus, Saron, and Portunus. Webb chose to reflect this division of labour by changing the time-signature at the entry of each singer, from duple to triple and back to duple. This only applies to the first stanza; the division falls differently in the subsequent stanzas. The setting does nothing to distinguish the ‘chorus’ ending. There is some question as to whether the setting could have been used in an original performance of the masque. The earliest records of Webb (c. 1600–57) show him playing theorbo in James Shirley’s elaborate Inns of Court masque *The Triumph of Peace* (1634). However, Ian Spink (1986) has argued that several other songs by Webb are found in manuscripts that date from around the time of *Neptune’s Triumph* (early 1624). Moreover, in the prints the song is suggestively headed ‘*At a Masque, to invite the Ladies to a Dance*’ (though with no more specific reference to the masque or indeed to Jonson).

M.15.1/1 treats the text as a single unit, with no indication of the alternating singers. It is the more accomplished of the two settings, particularly in the close adherence of the vocal line rhythms to the

natural speech accents. The setting is simple in style. A quasi-declamatory effect has clearly been attempted (note the use of the stock rhythm of  at the start of the first three phrases). The manuscript in which the setting is found, Oxford, Bodleian Library, MS Donc. c.57, was probably copied in the early 1630s and includes several songs from plays performed between 1614 and 1622. The implication is that the anonymous setting could also be from the original performance. Although concluding that neither setting ‘does complete justice to Jonson’s fine poem’ Peter Walls suggests that ‘It is possible that one was written for the planned performance *Neptune’s Triumph* and that the other was a neSw setting for *The Fortunate Isles*’ (1996, 73–5). A plausible suggestion, though one cannot rule out the possibility that one or both were conceived independently of the masque performance.

Bibliography: Chan, 1980; Sabol, 1978; Spink, 1974; Walls, 1996.

16. THE KING’S ENTERTAINMENT AT WELBECK (1633)

M.16.1 What softer sounds are these

The only known setting of ‘What softer sounds are these’ is by William Lawes (1602–45). His setting only includes lines 3–16, and has some minor deviations from the masque text: most notably in the last line, where ‘our great, good King’ has been changed to ‘our Royal King’. Otherwise the most notable deviation is in the distribution of the parts.

In the masque text the song is described as ‘*a dialogue between the Passions, DOUBT and LOVE, [accompanied by the] Chorus of Affections, JOY, DELIGHT, [and] JOLLITY*’. Doubt and Love share the first eight lines, Joy, Delight, and Jollity lines 9–14, with ‘All’ singing the final couplet. Lawes retains the dialogue format, even citing the characters as ‘Joy’ and ‘Delight’. Notwithstanding the character changes, Lawes follows the distribution of the voices in the masque text for line 3–11. Thereafter he takes some licence but does introduce a chorus for the final couplet.

These discrepancies have been used to cast doubt on Lawes’s composing of the song for the original entertainment. Peter Walls has argued against this interpretation, noting that Lawes’s musical settings frequently depart from the known masque texts; he cites examples from *The Triumph of Peace* and *Britannia Triumphans*. While this is true, one cannot be evidence for the other. It is important to understand that the masques to which Walls refers are found in one of Lawes’s autograph scorebooks, which contain compositional drafts with texts given only in incipits. By contrast, ‘What softer sounds are these’ is found in his autograph songbook (London, British Library, Add. MS 31432), compiled c. 1639–41. Thus, the setting can at best be described as a late adaptation. The songbook seems to have been compiled for didactic purposes, a source from which students could make their own copies (see Cunningham, 2010). As can be observed throughout the

repertoire, masque songs were frequently adapted for dissemination in domestic songbooks. Caution notwithstanding, it is certainly possible that Lawes contributed music to the Highgate entertainment.

Unfortunately we know very little of his activities in the years before his royal appointment in 1635. However, by 1633 Lawes had earned a strong reputation as a composer and was mixing in courtly circles, as demonstrated by his commission to compose some of the music for *The Triumph of Peace* (performed February 1634). Indeed, his autograph songbook also contains a setting of 'In envy of the night' from *The Triumph of Peace* which also seems to be an adaptation of the 'original' (and which also includes several textual changes). *Bibliography*: Cutts, 1952a; Walls, 1996; Callon, 2002b; Cunningham, 2010.

NON-DRAMATIC VERSE (N)

1. EPIGRAMS (1616)

N.1.1 Underneath this stone doth lie

See also notes for **M.6.7A**. The glee is found in one of the autograph manuscript collections of Richard John Samuel Stevens (1757–1837), Glasgow, Euing Music Library, MS R.d.94. According to a note in the manuscript (and in his manuscript 'Recollections'), the glee was composed in 1782, though this, the only known, source was copied a decade or so later. Stevens set only four lines from Jonson's original

poem, 'Epitaph on Elizabeth, L. H.'. The first line he took directly from Jonson; the remaining lines are more or less loosely derived. The 'Recollections' give no further information other than the year of composition. The short setting is a charming and effective piece. After a homophonic opening, Stevens introduces an imitative texture for the second line, as well as an expressive diminished seventh chord in bar 6, and the leap of an augmented fifth in the Tenor 2 of the next bar: all presumably intended to reflect the introduction of death. In the next line of text, he represents the word 'vigour' through the dotted rhythms, before reintroducing a simple imitative texture for the final line (note the reintroduction of the diminished seventh interval in bar 14, above the longer-range chromatically rising bass line). Stevens unsuccessfully submitted the glee to the Catch Club for consideration of a Prize Medal, at the end of 1782.

As Mark Argent has noted (Argent, 1992, 22), glee singing was strongly associated with the Anglican choral tradition in which Alto parts were sung by men and Soprano parts by boys. The Alto and Tenor parts of glees were typically written in c-clefs, or in the treble clef and sung an octave lower than written pitch. Soprano parts were sung by women or boys. The Catch Club did not admit women for the medals competitions, which means that any Soprano parts would have been taken by boys or male Altos. Outside the Catch Club such parts could well have been taken by women. *Bibliography*: Argent, 1992.

2. THE FOREST (1616)

N.2.1/1–6 Drink to me only with thine eyes

Probably Jonson's most enduring and famous lyric, 'Drink to me only with thine eyes' has been a popular English song text since the early eighteenth century. The first two lines of the poem even made their way into visual culture; for example, the hand-coloured etching by Richard Newton (1777–98) depicting a caricature of a seated man and woman, with she holding up a glass and he smiling (1797).

The origins of **N.2.1/1** are unknown, although it appears to date from around 1770. The setting was published (in various arrangements) throughout the late eighteenth, nineteenth and twentieth centuries. The majority of early prints are three-voice glees, and are difficult to date (none was entered in the Stationer's Register) although most appear to have been printed in the 1780s or so. It seems to have been this setting that, in her diary for the year 1782, Frances Burney recalled being sung by the two daughters of the Dean of Winchester; she describes it as 'a very pretty little old song' (Burney, F., 1889, ii. 298–9). William Chappell noted that her father, Charles Burney, was among those who tried unsuccessfully to identify the composer of the song; several composers have been posited. There is nothing to merit the attribution to Mozart (though it says something of the high esteem in which the tune was held by the early nineteenth century). John Wall Callcott

(1766–1821), who included the setting in his *A Selection of Catches, Canons and Glees* (c. 1790), has also been suggested (Fuld, 2000). Another name often associated with the setting is Colonel R. Mellish (1777–1817). For obvious reasons he may be eliminated from the enquiry, though to judge from the number of references he evidently played an important role in popularising the setting. It seems that the most likely suspect is Dr Henry Harington (1727–1816). Harington was a founder member of the Bath Harmonic Society, and minor, but well known, composer of glees (little research has been done on Harington, though he is an interesting example of a successful amateur composer). In *A Select Collection of Songs* (Newcastle upon Tyne, 1806) the song text is given with an attribution to Harington. W. Grattan Flood (1925) first suggested Harington based on the attribution in *A Select Collection of Songs* (see also Fuld, 2000). But perhaps the most interesting lead is a collection of *Six Glees Composed by an Amateur and Most respectfully Inscribed to Miss Fisher*, published by William Napier (copy consulted: Oxford, Bodleian Library, Harding Mus. E.570). No. 5 of the short collection is ‘Drink to me only with thine eyes’, with an attribution of the text to Jonson. The collection is undated, though it must have been issued between 1772 and 1790, when Napier’s shop was located at 474 the Strand (the address given), at the corner of Lancaster Court. Another text in the collection, ‘Altho’ soft sleep death’s near resemblance wears’, was also set by R. J. S. Stevens in

1789. The identity of Miss Fisher is unclear. It may, however, be the celebrated courtesan Catherine Maria Fischer, aka Kitty Fisher (1741?–1767). At her funeral in Bath, she was laid to rest in her finest dress. The event seems to have inspired a three-voice song by Harington, ‘An Elegy: on Kitty Fisher Lying in State at Bath’. Harington was born at Kelston near Bath. By 1771 he moved to Bath, where he had a medical practice (he originally trained for the clergy). He published four collections of glees *c.* 1780 (hence the British Library catalogue dates his Fisher elegy to ‘1780?’), though other single songs were published in the 1770s. The evidence, circumstantial though it is, seems compelling. Harington would have considered himself an amateur composer; he may have wished to remain anonymous if Fischer was indeed the dedicatee. Whoever the composer, the same tune was also used by Sir Walter Scott (1771–1832) for the song ‘County Guy’. Arrangements of the song were also included in the collections of Joseph Ritson (1813, iii. 108–11) and William Chappell (1855–9, ii. 707). American editions also began to appear in 1780s (for details, see Sonneck, 1945). The setting has remained popular to the present day, and has been recorded by many popular music figures including Paul Robeson (1898–1976), Johnny Cash (1932–2003), and Aretha Franklin (b.1942).

The anonymous Setting 2 (N.2.1/2), unique to London, British Library Add, MS 29386 a manuscript copied by Edmund Thomas

Warren-Horne (*c.* 1730–94), dates to *c.* 1730 in terms of style. The lack of attribution is particularly frustrating in this case given the high quality of the setting. Settings 3 (N.2.1/3) was composed by the otherwise unknown ‘Mr Andrews’. This could perhaps be the same ‘Mr Andrews, of Barn Elms’ at whose town house G. F. Handel stayed (according to Sir John Hawkins) upon his return to London in 1712 (see Hunter, 2009). Setting 4 (N.2.1/4) were probably printed around the middle of the eighteenth century. James Oswald (1710–69) was in business as a music publisher from 1747–*c.* 1762. Setting 5 (N.2.1/5) is another glee; it was published around the turn of the nineteenth century in the posthumous *Works* of Thomas Linley Senior (1733–95) and Junior (1756–78). In terms of style, the setting seems likely to date from *c.* 1760–70. Setting 6 (N.2.1/6) appears to date to *c.* 1730: it too is unattributed.

According to Grattan Flood, the English folksong collector Frank Kidson (1855–1926) claimed to have another setting of the words in a folio manuscript collection of songs dated 1782 among the items in his personal library (see Flood, 1925, 73). Although the description does not match any known setting, Kidson’s private library now in the Mitchell Library, Glasgow, remains largely unstudied. One must of course be guarded against taking Grattan Flood on his word.

The range of settings included in this edition demonstrates the popularity of this lyric throughout the eighteenth century, though one

wonders what the exact catalyst was. No doubt further versions could be uncovered if an exhaustive and systematic search were undertaken (this is regrettably beyond the scope of the current edition). The song text is found in various collections from the mid–1750s onwards, such as *The Muses Delight: An Accurate Collection of English and Italian Songs, Cantatas and Duetts . . .* (Liverpool, 1754). *Bibliography*: Ritson, 1813; Chappell, 1859; Flood, 1925; Fuld, 2000; Hunter, 2009. *Selected Recordings* (N.2.1/1): Broadside Band, 1993, Track 15; Various artists, 2001, Track 21; Cash, 2006, Track 9.

2. THE UNDERWOOD (1641)

N.3.1 Hear me, O God!

Jonson's poem 'A Hymn to God the Father' appears in several sources set by Alfonso Ferrabosco II (d. 1628) to his famous 'four-note pavan'. It has been it has been erroneously described as a five-voice 'anthem' (Emslie, 1953; Reichert, 1983; Donaldson, 1985: see also the discussion in Field & Pinto, 2003). It has also been described as a consort song (i.e. song for one or more voices with obbligate accompaniment for instruments, usually a viol consort); however, this is also slightly misleading, as the words were added to a pre-existing dance tune (rather than being composed as a song with an ensemble accompaniment). Indeed, although literary scholars have tended to

assume that Ferrabosco fitted the tune around Jonson's words, Christopher D. S. Field and David Pinto have convincingly demonstrated that the setting is a contrafactum: i.e. the words have been set to a pre-existing tune with little or no alteration to the music ((Field & Pinto, 2003, pp. xxxiii-xxxiv, and 237–9).

The 'four-note pavan' is one of Ferrabosco's most famous works. The 'four-note' moniker arises from the motif heard throughout the uppermost part. Field and Pinto have convincingly shown that Jonson's words were associated with the pavan by c. 1616 and that several early manuscript copies of the consort song – the earliest sources of the poem – contain several significant differences to the text printed in *The Underwood*. If Jonson's text is sung in full the music must be played right through twice (internal repeats of strains being optional: ||:A|B|C:||), whereas the instrumental version would have each strain repeated in turn (||:A:||B:||C:||).

'Hear me, O God!' has been edited in Field & Pinto, 2003 conflating all known sources; thus, the present edition uses only a single source, London, British Library, Egerton MS 3665. This source was chosen because it was copied in the second decade of the seventeenth century, it is an accurate source for the consort version, and because it gives Jonson's text complete. For further information on the instrumental version and its sources, see Field & Pinto, 2003. Ferrabosco's setting is also found arranged as a lute-song (i.e. voice

with lute accompaniment) in London, British Library, MS Egerton 2013 (JnB 314). However, this version is highly corrupt, best described as a clumsy, amateurish arrangement of little more than historical interest (transcribed in Spink, 1966a, and in Lewalski & Sabol, 1973; see also Field & Pinto, 2003, 283). *Bibliography*: Emslie, 1953; Spink, 1966a; Lewalski & Sabol, 1973; Reichert, 1983; Donaldson, 1985; Ashbee, 1998 ('Ferrabosco II, Alfonso'); Field & Pinto, 2003. *Recordings*: Hespèrion XXI, Track 13 (instrumental version); Ricercar Consort, 2008, Track 18 (consort song version).

N.3.2

See, the chariot at hand here of Love

See also **P.8.1(a–e)**. 'See, the chariot at hand here of Love' (which contains the more famous stanza beginning 'Have you seen but a white lily grow'), found in New York, New York Public Library, Drexel MS 4257, is the only musical setting of Jonson's poem to give the three stanzas which appear in *The Underwood* (24.1–30). The first stanza is underlain; stanzas 2 and 3 are given in block text. Drexel 4257 was compiled by John Gamble (d. 1687), who had worked in the King's Company before the closure of the theatres in the early 1640s. The date 1659 is found at the start of the manuscript, although it was presumably in use for several years either side of this. Many of the songs were composed in the 1630s and 1640s and several others contain topical political references to events in the Commonwealth and early

Restoration periods. This rather uninspired setting may be Gamble's own. It includes no vocal embellishments like those found in the earlier settings of the third stanza (see *The Devil Is an Ass*; P.8.1); the lack of vocal ornaments is typical of the mid-century vogue towards declamatory settings with an emphasis on the text.

Whoever the composer, they do not seem to have used the 1641 print of Jonson's text as a source. There are several telling variants between the two texts, especially in the two stanzas given in the play text, *The Devil Is an Ass*, published in 1631. Of course, the possibility remains that the composer altered Jonson's text to suit his own tastes or needs, something Gamble was prone to doing; they could also have been working from memory. For example, the Drexel 4257 version alters the metre of line 17 from nine to eight syllables, but does so without changing the meaning or rhyme scheme. Similar alterations of beats in the poetic text are found throughout the setting. Based on the compositional style and the position of the song in the manuscript, a *terminus post quem* of c. 1641 seems appropriate for the setting.

Bibliography: Duckles, 1953b. *Recording*: Baird & McFarlane, 2000, Track 20.

N.3.3

For Love's sake, kiss me once again

The unique setting of 'For Love's sake, kiss me once again' was identified by Pamela Willetts in her study of London, British Library

Add. MS 56279, ‘Sylvanus Stirrop’s Book’ (see Willetts, 1972 and 1974). The song section of the manuscript dates from around the 1620s. Thus, the setting predates the earliest printed text by a decade or so, which is interesting considering the number of minor textual variants. The manuscript contains no ascriptions. In the *Grove Music Online* entry on Ben Jonson, Andrew Sabol plausibly suggested that the song is by Robert Johnson (d. 1633). To be sure, this charming setting is typical of his style. Although the setting is only of lines 1–6, the remaining text also fits the music when divided into a further two stanzas (an editorial setting of the rest of the text can be found in the *Grove Music Online* entry cited above). *Bibliography*: Willetts, 1972; Willetts, 1974; *Grove Music Online* (A. J. Sabol, ‘Jonson, Ben’).

N.3.4/1–2 Come, with our voices let us war

Two settings of Jonson’s poem ‘The Musical Strife’ are known. Neither shows significant deviation from the printed text; however, **N.3.4/1** is likely to pre-date *The Underwood* by at least a decade or so. The setting by John Wilson (1595–1674) (**N.3.4/2**) is found in his songbook Oxford, Bodleian Library, MS Mus.b.1, a large collection compiled c. 1650–5. The same setting is also found in a set of performing parts used as part of some public music at the degree ceremonies and celebrations in Oxford, known as the ‘Act’, probably c. 1674. The Act included a music lecture, as well as music. By 1640 this annual lecture was seen

more as an (often bawdy) entertainment for the ladies than a serious opportunity for erudition, a tradition which continued after the Restoration (see Gouk, 1997). Candidates for the Bachelor of Music degree were expected to compose a five-part vocal setting as part of the fulfilment of the degree requirements. Candidates for the Doctor of Music degree were required to compose an instrumental or vocal piece in either six or eight parts. These compositional exercises were first performed at the Music School, and then repeated as part of the entertainment at the Act ceremonies. However, since music degrees were not regularly awarded after the Restoration it was common practice for music to be specially commissioned for performance at the Act. After its completion in 1669, degree celebrations were held in the Sheldonian Theatre. The professor of music was usually involved in contributing ceremonial music for such events (see Wollenberg, 1981–2; Gouk, 1997). In addition to the compositional exercises, the Act also included incidental music, some of which was provided as part of the music lecture. Much like the court masque, Act entertainments were ephemeral events and the survival of related music is poor and difficult to date with any accuracy. Most surviving Act music dates from between 1669 and 1710 (for a list, see Madan, 1891–1953, v. 251–5).

Wilson's setting (N.3.4/2) appears to date to the early 1650s, although the performing parts in Oxford, Bodleian Library, MS Mus.

Sch. C.142 were copied later. The watermarks in C.142 date to the second half of the century, and one is most commonly found only after c. 1665. The setting (along with the rest of the contents of C.142) was most likely used as musical intervals to the music lecture given on Act Saturday. As Wilson is not known to have given any of the music lectures, any use of this setting in the Act is likely to post-date his death on 22 February 1674. The contemporary diarist Anthony Wood recalled that Wilson donated, what appears to be from his description, Mus. b.1 to the Bodleian library 'before his majesty's restoration, but with this condition that no person should peruse it till after his death'. The manuscript was catalogued by about 1656 and evidently kept in one of the library's two archives used for storing manuscripts that could not be put on the ordinary shelves (see Crum, 1955). The close relationship between Wilson's songbook and the performing parts, as well as their common Oxford provenance, strongly suggests that the C.142 version was copied from Mus. b.1. We can thus further assume with reasonable certainty that this did not occur until after the end of February 1674. Wilson was Heather Professor of Music from 1656 to 1661, so perhaps his setting of 'The Musical Strife' was used for the Act later in 1674 to commemorate his death. The bass part was copied twice in C.142; on facing pages it is found in C minor and transposed down a tone (in B minor). The reason for this is unclear; it seems to suggest that the bass was reinforced by a transposing instrument, presumably a harpsichord

or organ. *Bibliography*: Crum, 1955; Cutts, 1956c; Wollenberg, 1981–2; Gouk, 1997; Ashbee, 1998 (‘Wilson, John’).

N.3.5

Do but consider this small dust

Like Alfonso Ferrabosco’s setting of ‘Hear me, O God!’ (N.3.1), this setting is a contrafactum. It uses the same music as Ferrabosco’s setting (for voice and bass) of the anonymous poem ‘All you forsaken lovers’ (see Textual Commentary). The tune is also found in arrangements for lyra-viol ensemble (see Cunningham, 2009), which contain some interesting variants in accidentals (lyra-viol music was generally notated in French tablature, which indicates only where to stop the string and so can often be informative in resolving instances where staff notation is ambiguous concerning accidentals). There are only minor differences between the musical settings of ‘All you forsaken lovers’ and ‘Do but consider this small dust’ (for ease of comparison, an edition is provided in the Textual Commentary entry for this item).

The setting of ‘Do but consider this small dust’ is found in a single source, Carlisle Cathedral, Dean and Chapter Library, MSS Box B1 (‘Bishop Smith’s Partsong Books’), and contains four minor variants from Jonson’s poem as it was printed; all variants are found in the manuscript versions collated by Herford and Simpson. In the Carlisle manuscript there is a Latin verse by Girolamo Amaltei facing the song (in both books), which Herford and Simpson identified as the

source for Jonson's text (H&S, xi. 53). Based on the presence of the Latin text, and the quality of the vocal and musical texts, Edward Doughtie rightly concluded that the Carlisle setting has a good degree of authority when compared to 'All you forsaken lovers'. Doughtie also noted that Ferrabosco's music fits Jonson's poem much better than it does 'All you forsaken lovers'. For example, 'the descending five-note scale which does little to enhance the words "pity my distress" and "pity in her breast" in the anonymous text helps illustrate "running in this glasse" and "playing like the flye" in Jonson's poem. In Jonson's fourth line, "could you beleive [sic] that this," a long high note approached by the leap of a fourth gives emphasis to "this" but the anonymous text has a rather awkward "can" at this point: the line reads "All you beloved can / pity me no less," etc.' (Doughtie, 1969, 150).

Bibliography: Doughtie, 1969; Spink, 1966^{ba}; Cutts, 1972; Duffy, 1980; Cunningham, 2009.

N.3.6

Or scorn or pity on me take

Judging from its position in Oxford, Bodleian Library, MS Mus.b.1, John Wilson's setting of Jonson's poem 'The Dream' was probably composed in the 1650s. There are only minor variations in the spelling and syntax between the setting and the printed text, suggesting that Jonson's printed text (or some related source) may have been Wilson's source. The setting is fairly typical of Wilson's solo songs: a tuneful

melody, but set within an often awkward (even clumsy) tonal language. The Phrygian cadence (rising tone against a falling semitone) in bar 3 is typical of his cadential approach with a descending melodic line. Ian Spink rightly noted that ‘Too often Wilson puts his trust in a bass which moves by step, ascending or descending, chromatic or diatonic, leaving the upper part to shift as well as it can’ (1986, 109): a trait clearly evident in this song. Some touches work well, such as the clashing false relation in bar 10 (b \flat in the bass against the b \natural in the melody) emphasising the word ‘surpris’d’. In general the setting is musically unremarkable, but typical of the style of declamatory airs prevalent towards the middle of the century. *Bibliography*: Duckles, 1954; Henderson, 1962; Spink, 1974.

N.3.7 Come, let us here enjoy the shade

N.3.7 is the only setting of Jonson’s lyrics by Thomas Ford. Ford was appointed as one of Prince Henry’s musicians in 1611 and went on to serve his brother Charles, first as Prince of Wales and then as King. He served in Charles I’s ‘Lutes, Viols, and Voices’ – an elite group of musicians who worked in the innermost parts of the court – between 1625 and the disbandment of the court in 1642; he died in 1648. Ford was a competent if uninspiring composer. His collection of lute-viol music published in 1607 includes some imaginative and idiomatic pieces; however, his secular vocal music is not of particularly high

quality, particularly when compared to Robert Johnson or to Henry Lawes's better works, for example. Regrettably this setting is not among Ford's best work; it is quite unremarkable.

Ford does not follow Jonson's division of characters exactly. No characters are designated in the manuscript, but it is clear that the Lover and the Mistress are taken by the Countertenor and Alto, respectively and that the role of Arbiter is taken by the Bassus. Ford interpreted the last two lines of his stanza (11–12) as a duet between the lovers beginning in sweet-sounding thirds to contrast the low register of the bass. The partbooks into which the setting was copied – Oxford, Christ Church, Mus. 736–8 – were compiled during the 1630s, although the setting is likely to have been composed earlier than this. There is little to suggest when exactly this was, although in terms of style it is unlikely to be much later than c. 1625. The setting thus represents an early source for Jonson's text, although there are no significant textual variants. A large number of similar three-part songs by Ford, secular and sacred, survive in manuscripts, the most important of which are Mus. 736–8. The continuo partbook has been lost from the set, and is here reconstructed editorially. Some concordances for Mus. 736–8 with surviving continuo book are found in Winchester College MS 153, a set of Elizabethan partbooks into which ten of Ford's partsongs were later entered (see Forney, 1999); 'Come, let us here enjoy the shade' is not among them. *Bibliography*: Ashbee, 1998 ('Ford, Thomas'); *Grove*

Music Online (I. Spink and F. Traficante, 'Ford, Thomas'); Forney,
1999.

The Plays (P)

Cynthia's Revels

P.1.1

Slow, slow, fresh fount, keep time with my salt tears

BEN JONSON

HENRY YOUILL (*fl.* 1608)

CANTUS

ALTUS

BASSUS

Slow, slow, fresh fount, fresh fount, slow, Slow, slow, fresh fount, slow, fresh Slow, slow, fresh

6

slow, fresh fount, Slow, slow, fresh fount, keep time with my fount, keep time with my salt tears, keep fount, slow, slow, fresh fount, keep time with my salt

12

salt tears, keep time with my salt time with my salt tears; Yet, slow - - - er, tears, keep time with my salt tears, with my salt tears;

18

tears; yet, slow - - - er, yet, O faint - ly gent - le yet, O faint - ly gent - le springs, yet, slow - er, yet, O faint - ly gent - le Yet, slow - - - er, yet, O faint - ly gent - le springs, O

24

springs, O *faint - ly gent - le springs,* List to
springs, List to the *hea - vy* part the
faint - ly, faint - ly, gent - le springs, List to the *hea - vy*

30

the *hea - vy* part the mu - sic bears, the *hea - vy*
mu - sic bears, the *hea - vy* part the mu - sic
part the mu - sic bears, list to the *hea - vy*

36

part the mu - sic bears. Woe weeps out
bears, mu - sic bears. Woe weeps out her di - vi - sion when she
part the mu - sic bears. Woe weeps out her di - vi - sion

42

her di - vi - sion when she sings, her *di - vi - sion*
sings, woe weeps out her di - vi - sion when she sings.
when she sings, Woe weeps out her di - vi - sion

47

when she sings. Droop herbs, and flowers, Fall grief in

Droop herbs, and flowers, Fall grief in showers, grief in

when she sings. Droop herbs, and flowers, Fall grief in

54

showers; Our beau - ties are not ours, our beau - ties are not ours.

showers; Our beau - ties are not ours, our beau - ties are not ours. Droop herbs, and

showers; Our beau - ties are not ours, our beau - ties are not ours. Droop

60

Droop ours. Oh, I could still, Like melt - ing

flowers, Fall ours. Oh, I could still, Like melt - ing snow up - on

herbs, and ours. Oh, I could still, Like melt - ing snow up - on

66

snow up - on some crag - gy hill, some crag - gy hill, Drop, drop,

some crag - gy hill, up - on some crag - gy hill,

some crag - gy hill, up - on some crag - gy hill, Drop,

72 [♩ = ♩.]

drop, drop, drop, O drop, O drop, drop, Since na - ture's

Drop, drop, drop, drop, drop, O drop, drop, Since na - ture's

drop, drop, drop, — drop, O drop, O drop, drop. Since na - ture's

78

pride is now a with - er'd daf - fa dil, a with - er'd daf - fa, daf - fa, daf - fa -

pride is now a with - er'd daf - fa dil, a with - er'd daf - fa, daf - fa, daf - fa -

pride is now a with - er'd daf - fa - dil, since na - ture's pride is

84

dil, A with er'd daf - fa, daf - fa, daf - fa - dil, a with - er'd, daf - fa, daf - fa -

dil, Since na - ture's — pride is now a with - er'd daf - fa, daf - fa, daf - fa -

now a with - er'd daf - fa, daf - fa, daf - fa - dil, Since

89

dil, a with - er'd daf - fa, daf - fa - dil, a with er'd daf - fa - dil.


dil, a with - er'd daf - fa, daf - fa - dil, daf - fa - - dil.

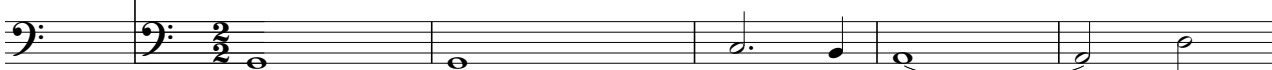
na - ture's pride is now a with - er'd daf - fa - dil.

Oh, that joy so soon should waste! (Setting 1)

BEN JONSON

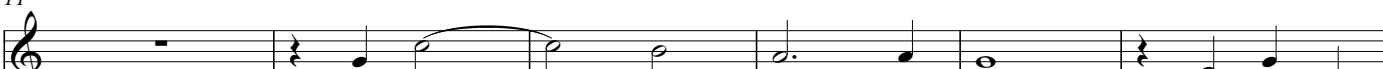
ANON.

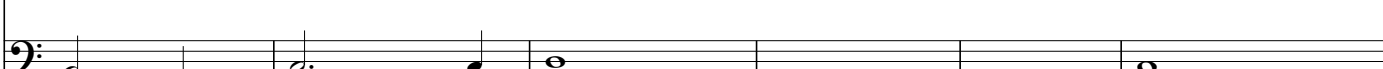
[CANTUS] 

[BASS] 

6 



11 




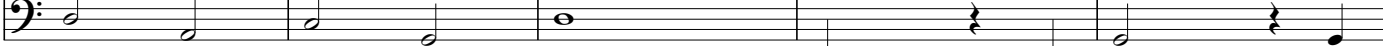
17 



Suggested realization of ornament: 

lies _____ on ros - es,





27

her - self dis - closes, Was not so prec - ious,

32

was not so prec - ious. Oh, ra - ther than I should it

36

smo - ther, Were I to taste, were I to taste

41

such an - o - ther, such an - o - ther, such an - o - ther; It would

45

be my wish - ing That I might die, that I might

50

die kiss - ing. kiss - ing.

Oh, that joy so soon should waste! (Setting 2)

BEN JONSON

HENRY LAWES (1596-1662)

[CANTUS]

Oh, that joy so soon should waste!

[BASS]

Or so sweet a bliss As a kiss,

5

— as a kiss, Might not for ev - er last! So sug - ar'd, so melt - ing,

10

so soft, so de - lic - ious, The dew that lies on ro - ses,

The musical score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The lyrics are: 'so soft, so de - lic - ious, The dew that lies on ro - ses,'. The piano accompaniment features a gentle, flowing melody in the right hand and a simple harmonic accompaniment in the left hand.

14

When the _____ morn _____ her - self dis - clo - ses, Was not so pre - cious.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, a half note, and a dotted half note. The lower staff is in bass clef and provides a simple harmonic accompaniment with half and whole notes. The lyrics are written below the upper staff, with blank lines for the words 'the' and 'morn'.

18

Oh, ra - ther than I would it smother, Were I to taste such an -

The musical score is for a vocal line in G major, 4/4 time. The melody begins on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. This is followed by a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody then continues with a half note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lyrics are: "Oh, ra - ther than I would it smother, Were I to taste such an -". The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

21

o - ther; It would be my wish-ing That I might* die, kiss - ing.

The musical score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. This is followed by a sixteenth-note triplet of D5, E5, and F5, then a quarter note G5. The melody continues with a half note F5, a quarter note E5, and a quarter note D5. There is a whole rest for two measures, followed by a half note C4, a half note B3, and a half note A3. The melody concludes with a half note G3, a half note F3, and a half note E3. The bottom staff is in bass clef with a key signature of one flat. It begins with a whole note G2, followed by a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The piece ends with a whole note A1.

* = Lawes also gives 'may' as an alternative

Poetaster

P.2.1/1

If I freely may discover (Setting 1)

BEN JONSON

ANON.

[CANTUS]

If I free - ly may dis -

6

cov - er What would please me in my lov - er, I would have her fair and wit - ty,

12

Musical score for the lyrics: Sav'ring more of court then ci - ty; A lit - tle proud, but full. The score is written for a single melodic line on a treble clef staff. The melody is in G major (one sharp) and 4/4 time. The lyrics are written below the staff, with some words having horizontal lines underneath them, possibly indicating a longer note or a breath mark. The melody consists of eighth and quarter notes, with some phrases being longer than others, matching the syllable count of the lyrics.

17

— of pi - ty; Light and a - mor - ous in her toy - ing,

23

Musical score for the hymn "Oft build-ing hopes, and soon des-roy-ing, Long," in 2/2 time. The score is written for a soprano (treble clef) and a bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "Oft build-ing hopes, and soon des-roy-ing, Long,". The melody is simple and hymn-like, with a long note at the end of the phrase "Long,".

29

— but sweet, in her en - joy - ing; Nei - ther too ea - sy

35


nor too hard: But all ex - tremes I would have barr'd.

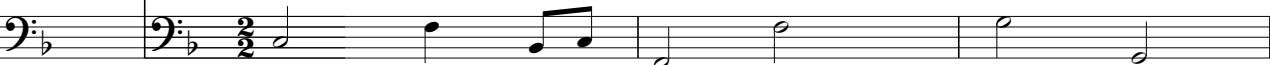
P.2.1/2(a)

If I freely may discover (Setting 2, Version a)

BEN JONSON


HENRY LAWES (1596-1662)

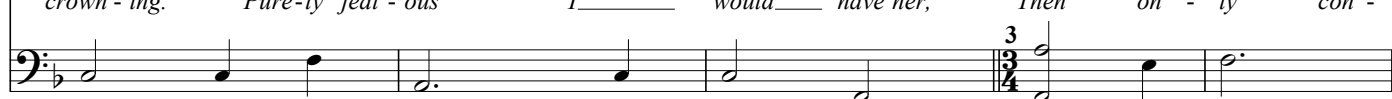
[CANTUS] 
 If I free - ly may dis - cov - er What would please me in my
 She should be al-low'd her pas-sions, So they were but us'd as


[BASS] 


4 
 lov - er, I would have her fair and wit - ty, Sav'r - ing more of court than
 fash - ions: Some - times fro - ward, and then swown - ing, Ev' - ry fit with change still



8 
 ci - ty; A lit - tle proud, but full of pi - ty; Light and hum - 'rous
 crown - ing. Pure - ly jeal - ous I would have her, Then on - ly con -



13 
 in her toy - ing, Oft build - ing hopes, but soon des - troy - ing, Long, but
 stant when I crave her; 'Tis a vir - tue should not save her. Thus, nor



19 
 sweet, in her en - joy - ing; Nei - ther too ea - sy nor too
 her deli - cates would cloy me, Nei - ther her pee - vish - ness an - noy



24 
 hard: But still ex - tremes I would have barr'd.
 me. [But still ex - tremes I would have barr'd.]





P.2.1/2(b)



If I freely may discover (Setting 2, Version b)

BEN JONSON

HENRY LAWES (1596-1662)

[CANTUS]  


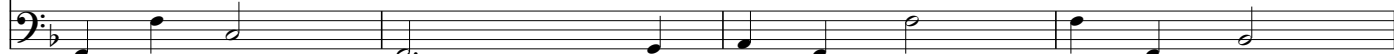
If I free - ly may dis - co - ver What would please me
She should be al - low'd her pas - sions, So they were but

4  


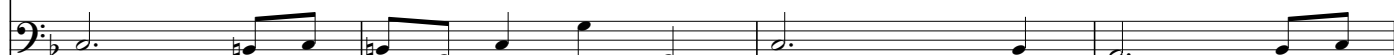
in a lov - er, I would have her fair and wit - ty,
us'd as fash - ions: Some - times fro - ward, and then frown - ing,

7  

Sav'r - ing more of court than ci - ty; A lit - tle proud,
Some - times sick - ish, and then swown - ing, Ev' - ry fit

10  

— but full of pi - ty; Light and hum - 'rous in her toy - ing,
— with change still crown - ing. Pure - ly jeal - ous I would have her,

14  

Oft build - ing hopes, but soon des - troy - ing, Long, but
Then on - ly con - stant when I crave her; Thus, nor

18

sweet, in her en - joy - ing; Nei - ther too ea - - sy
 her deli - cates would cloy me Nei - ther her pee - - vish -

22

nor too hard: But still ex - tremes I would have barr'd.
 ness an - noy me. [But still ex - tremes I would have barr'd]

Eastward Ho!

P.3.1

Sleep, wayward thoughts

JOHN DOWLAND (1563-1626)

CANTUS

ALTUS

TENOR

BASSUS

LUTE

VII: D

LUTE (Transcription)

Sleep, way - ward thoughts, and rest you with my love,
Touch not proud hands, least you her an - ger move,

Sleep, way - ward thoughts, and rest you you with my love,
Touch not proud hands, least you her an - ger move,

Sleep, way - ward thoughts, and rest you you with my love,
Touch not proud hands, least you her an - ger move,

Sleep, way - ward thoughts, and rest you you with my love,
Touch not proud hands, least you her an - ger move,

LUTE

VII: D

LUTE (Transcription)

6

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

Let not my love be with my love dis - eas'd.
But pine you with my long - - ings love dis - pleas'd.

11

Thus while she sleeps, I sor - row for her sake, So sleeps my

Thus while she sleeps, I sor - row for her sake, So sleeps my

Thus while she sleeps, I sor - row for her sake, So sleeps my

Thus while she sleeps, I sor - row for her sake, So sleeps my

Figured Bass: *c d a c d a c f c a c h g f c c a a*

16

love, And yet my love doth wake.

love, so sleeps my love, And yet, and yet my love doth wake.

love, so sleeps my love, And yet, and yet my love doth wake.

love, so sleeps my love, And yet my love doth wake.

Figured Bass: *c a c a c a c c c a c f e d a c c*

2
 But O the fury of my restless fear,
 The hidden anguish of my flesh desires,
 The glories and the beauties, that appear,
 Between her brows near Cupid's closed fires.
 Thus, while she sleeps moves sighing for her sake,
 So sleeps my love, and yet my love doth wake.


3
 My love doth rage, and yet my love doth rest,
 Fear in my love, and yet my love secure,
 Peace in my love, and yet my love oppress,
 Impatient yet of perfect temperature.
 Sleep, dainty love, while I sigh for thy sake,
 So sleeps my love, and yet my love doth wake.


P.3.2/1

When Samson was a tall young man (Tune: The Spanish Pavan)

TRADITIONAL

[CANTUS]  When Sam - son was a tall young man, His pow'r and strength in - creas - ed then, And

5  in the host and tribe of Dan, The Lord did bless him al - way. It

9  chan - ced so up - on a day, As he was walk - ing on his way, He

13  saw a mai - den fresh and gay, In Tim - nath, in Tim - nath.


P.3.2/2

When Samson was a tall young man: Parody (Tune: The Spanish Pavan)


BEN JONSON

TRADITIONAL

[CANTUS]  'When Sam - son was a tall young man His pow'r and strength in - creas - ed then.' He

5  sold no more, nor cup, nor can, But did them all des - pise. Old

9  Touch - stone, now write to they friends For one to sell thy base gold ends; Quick -

13  sil - ver now no more at - tends Thee, Touch - - - stone.

P.3.3

Mistress, since you so much desire

THOMAS CAMPION (1567-1620)

[CANTUS]

Mis - tress, since you so much des - ire, To know the place of

LUTE/
ORPHARION

LUTE/
ORPHARION
(Transcription)

BASS VIOL

7

Cu - pid's fire, In your fair shrine that flame doth rest, — Yet ne - ver

14

har - bour'd in your breast, It bides not in your lips so sweet nor

The musical score is written for four parts: Cantus (voice), Lute/Orpharion (lute tablature), Lute/Orpharion (transcription), and Bass Viol. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: 'Mis - tress, since you so much des - ire, To know the place of Cu - pid's fire, In your fair shrine that flame doth rest, — Yet ne - ver har - bour'd in your breast, It bides not in your lips so sweet nor'. The Lute/Orpharion parts use letter notation (a, b, c, d, e, f) for the lute tablature and standard musical notation for the transcription. The Cantus part includes the lyrics. The Bass Viol part is in a lower register.

21

where the rose and lil - lies meet, But a lit - tle higher,

27

But a lit - tle higher, But a lit - tle higher, But a lit - tle higher, There,

34

there, oh there _____ lies Cu - pid's fire. fire.

[Dal §]

P.3.4/1

And will he not come again? (Tune: The Merry Milkmaids)

WILLIAM SHAKESPEARE (1564-1616)

TRADITIONAL

[CANTUS]

And will he not come a - gain, _____ And

3

will he not come _____ a - gain? _____ No, no, he is dead, Gone

6

to his death - bed, He ne - ver will come a - gain? _____

Detailed description: This block contains the musical score for the first song. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into three systems. The first system starts with a bracketed label '[CANTUS]' and contains the first line of music with the lyrics 'And will he not come a - gain, _____ And'. The second system starts with a measure rest '3' and contains the second line of music with the lyrics 'will he not come _____ a - gain? _____ No, no, he is dead, Gone'. The third system starts with a measure rest '6' and contains the third line of music with the lyrics 'to his death - bed, He ne - ver will come a - gain? _____'. The music features a mix of quarter, eighth, and half notes, with some notes beamed together.

P.3.4/2

His head as white as milk (Tune: The Merry Milkmaids)

BEN JONSON

TRADITIONAL

[CANTUS]

His head _____ as white as milk, _____ All

3

flax - en was _____ his hair; _____ But now he is dead, And

6

laid in his bed, And ne - ver will come a - gain. _____

Detailed description: This block contains the musical score for the second song. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into three systems. The first system starts with a bracketed label '[CANTUS]' and contains the first line of music with the lyrics 'His head _____ as white as milk, _____ All'. The second system starts with a measure rest '3' and contains the second line of music with the lyrics 'flax - en was _____ his hair; _____ But now he is dead, And'. The third system starts with a measure rest '6' and contains the third line of music with the lyrics 'laid in his bed, And ne - ver will come a - gain. _____'. The music features a mix of quarter, eighth, and half notes, with some notes beamed together.

P.3.5

Now, Oh, now, I needs must part

JOHN DOWLAND (1563-1626)

CANTUS

Now, Oh, now, I needs must part,
While I live I needs must love,

ALTUS

Now, Oh, now, I needs must part,
While I live I needs must love,

TENOR

Now, Oh, now, I needs must part,
While I live I needs must love,

BASSUS

Now, Oh, now, I needs must part,
While I live I needs must love,

LUTE

LUTE (Transcription)

part - ing though I ab hope - sent is mourn, Ab - sence at can last no
love lives not when hope is gone, Now at last de -

part - ing though I ab hope - sent is mourn, Ab - sence at can last no
love lives not when hope is gone, Now at last de -

part - ing though I ab hope - sent is mourn, Ab - sence at can last no
love lives not when hope is gone, Now at last de -

part - ing though I ab hope - sent is mourn, Ab - sence at can last no
love lives not when hope is gone, Now at last de -

LUTE

LUTE (Transcription)

Franklin

(Tune: Franklin is fled away)

TRADITIONAL

[CANTUS]

Frank - lin, my loy - al friend, O hone, O hone!

3
In whom my joys do end, O hone! O hone! Frank - lin, my heart's de - light,

6
Since last he took his flight, Bids now the world good-night. O hone, O hone!

P.3.7/1

I wail in woe (Tune: Labandala Shot)

TRADITIONAL

[CANTUS]

1. I _____ wail in woe, _____ I plunge in pain
2. With _____ sor - row - ing sobs, _____ I do com - plain, 3. With _____ wal - low - ing
4. I _____ lan - guish _____

5 waves I wish to die, 5. In _____ fear I faint _____ in _____
sore where - as I lie, 6. With _____ ruth I run, _____ I _____

10 hope I hold, 7. As _____ luck - less lot _____ as - sign - ed me in
was too bold:

16 dan - ger - ous dale of _____ des - ti - ny Hope _____ bids me smile, Fear

22 bids _____ me weep, _____ My _____ see - lie soul thus care _____ doth keep.


P.3.7/2

In Cheapside famous for gold and plate (Tune: Labandala Shot)

BEN JONSON

TRADITIONAL

[CANTUS]




1. In ___ Cheap - side fam - ous for gold and plate, 3. I ___ had a
2. Quick - sil - ver, I ___ did dwell of late. 4. That ___ would have

5



mas - ter ___ good and kind, 5. He ___ bade me still, ___ 'Work ___
wrought me ___ to his mind. 6. But ___ a - las, I ___ wrought

10



up - on that', 7. He ___ was a touch - stone black ___ but true And
I knew not what.

16



told ___ me still what would ___ en - sue. Yet, ___ woe is me, I

22



would ___ not learn; ___ I ___ saw, a - las, but could not ___ dis - cern. ___

Volpone

P.4.1

BEN JONSON

Come, my Celia, let us prove

ALFONSO FERRABOSCO II (c.1575-1628)

[CANTUS] 

Come, my Ce - li - a, let us prove,

[LUTE] 

[LUTE] (Transcription) 

[BASS] 

5

While we may, the sweets of love. Time— will not be ours for ev - er;







10

He, at length, our good will se - ver.







14

Spend not then his _____ gifts in vain. Suns that set

Chord symbols for measures 14-18:

C	C	D	C	A	D	A	C	D	C	D	A	C
D	A	D	C	B	D	B	C	D	D	D	A	C
A	A	D	C	A	E	B	C	A	A	A	A	C

19

may rise a - gain, But _____ if we once lose this light,

Chord symbols for measures 19-22:

C	A	A	C	D	A	C	D	A	C	D	A	C
D	A	C	C	D	A	B	B	C	A	D	A	C
A	C	E	A	C	A	D	A	C	E	A	A	D

23

'Tis with us _____ per - pe - - - tu - al night.

Chord symbols for measures 23-26:

D	B	A	D	A	B	D	C	D	A	C
D	A	A	D	A	B	D	B	A	D	A
C	A	D	C	A	D	A	A	A	A	A

27

Why should we de - - fer our joys? Fame and ru - mour__ are but

Figured Bass:

d	d	d	b	a	c	d	e	a	b	d	a	d	a	b	d
d	d	d	b	a	c	d	e	a	b	d	a	d	a	b	d
a	a	e		a	a	c	e	c	d	a	a	c	d	a	a

31

toys. Can - not we de - lude the eyes Of a

Figured Bass:

d	a	d	a	a	c	a	a	b	a	a	a	a	d	b	d
d	a	d	a	a	c	a	a	b	a	a	a	a	d	b	d
d	a	c	d	a	a	c	c	c	a	a	c	d	c	d	c

35

few poor house - hold spies? Or__ his eas - ier ears__ be - guile,

Figured Bass:

a	b	b	a	b	a	d	d	d	a	b	d	d	c
a	b	b	a	b	a	d	d	d	a	b	d	d	c
c	a	a		a	a	e			a	a	a	a	

39

Thus re - mov - ed by our wile? 'Tis no sin love's

43

fruits to steal, But the sweet thefts to re -

47

veal. To be tak - en, to be seen, These have crimes

51

— ac - count - ed been. To be tak - en, to be seen,

f *a* *a* *c* *d* *c* *d*

e *e* *c* *a* *d* *a* *c* *e*

55

[Dal §]

These have crimes ac - count - ed been.

d *d* *a* *d* *d* *c* *d* *d*

e *c* *a* *c* *a* *e* *a* *a*

Epicene

Still to be neat, still to be dressed (Setting 1)

BEN JONSON

WILLIAM LAWES (1602-45)

[CANTUS]

Still to be neat, still to be dress'd, As thou were go - ing -
Give me a look, give me a face That makes sim - pli - ci -

[BASS]

Still to be neat, still to be dress'd, As thou were go - ing -
Give me a look, give me a face That makes sim - pli - ci -

4

— to a feast; Still to be pow - der'd, and still per - fum'd:
- ty a grace; Robes loos - ley flow - ing, hair as _____ free:

7 Drexel 4257:

La - dy, 'tis to be pre - sum'd, Though

Lady, it is to be pre - sum'd, Though art's hid cau - ses are not
Such sweet ne - glect more tak - eth me Than all th'ad - ul - t'rous ways of

10

[Dal §]

found, art. All is not sweet, all is not not sound. sound.
They strike mine eyes, but not my heart. heart.

P.5.1/2

Still to be neat, still to be dressed (Setting 2)

BEN JONSON

ANON.

[CANTUS]

Still to be neat, still to be dress'd, As you were go - ing
Give me a look, give me a face That makes sim - pli - ci -

[BASS]

4

to a feast; Still to be pow - der'd, still per - fum'd: La - dy, it is to
ty a grace; Robes loos - ley flow - ing, hair as free: Such sweet ne - glect more

8

be pre - sum'd, Though art's hid cau - ses are not found,
tek - eth me Than all the ad - ul - t'ries of art;

11


All is not sweet, all is not sweet, all is not sound.
They strike my eyes, they strike my eyes, but not my heart.

Catiline: His Conspiracy

It is decreed. Nor shall thy fate, O Rome (Setting 1)

BEN JONSON

SAMUEL PEPYS (1633-1703)
and JOHN HINGESTON (c. 1606-83)

[BASSUS] 

GUITAR
(A, d, g, b, e')

GUITAR
(Editorial
transcription)

[BASSO
CONTINUO]

[#6]

4



4 3

7



I would through; Ay, plough up rocks, steep as the Alps, in

dust And lave the Tyr - rhene wa - ters in - to clouds, But I would reach thy

head, thy head, proud ci - ty. The ills that I have done

can - not be safe But by at - tempt - ing great - er; and I

feel A spir - it with - in me chides my slug - gish hands And

Figured bass notation for measures 22-24:
 Measure 22: $\begin{smallmatrix} c \\ b \\ c \end{smallmatrix}$
 Measure 23: $\begin{smallmatrix} d \\ c \\ f \end{smallmatrix}$
 Measure 24: $\begin{smallmatrix} d \\ c \\ f \end{smallmatrix}$
 Measure 25: $\begin{smallmatrix} d \\ c \\ f \end{smallmatrix}$
 Measure 26: $\begin{smallmatrix} c \\ d \\ c \end{smallmatrix}$
 Measure 27: $\begin{smallmatrix} d \\ b \\ c \end{smallmatrix}$
 Measure 28: $\begin{smallmatrix} c \\ d \\ c \end{smallmatrix}$

Guitar chords for measures 22-24:
 Measure 22: $\#6$
 Measure 23: \sharp
 Measure 24: \flat
 Measure 25: \sharp
 Measure 26: \sharp
 Measure 27: \sharp
 Measure 28: \sharp

says they have been in - no - cent too long. Was I a man bred

Figured bass notation for measures 25-27:
 Measure 25: $\begin{smallmatrix} d \\ b \end{smallmatrix}$
 Measure 26: $\begin{smallmatrix} c \\ b \\ c \end{smallmatrix}$
 Measure 27: $\begin{smallmatrix} d \\ c \end{smallmatrix}$
 Measure 28: $\begin{smallmatrix} c \\ c \end{smallmatrix}$
 Measure 29: $\begin{smallmatrix} b \\ d \\ c \end{smallmatrix}$

Guitar chords for measures 25-27:
 Measure 25: $\#6$
 Measure 26: \sharp
 Measure 27: \sharp
 Measure 28: \sharp
 Measure 29: 6

great as Rome her - self? One form'd for all her hon - ours,

Figured bass notation for measures 28-30:
 Measure 28: $\begin{smallmatrix} b \\ b \\ c \\ d \end{smallmatrix}$
 Measure 29: $\begin{smallmatrix} b \\ c \\ d \end{smallmatrix}$
 Measure 30: $\begin{smallmatrix} b \\ b \\ c \\ d \end{smallmatrix}$
 Measure 31: $\begin{smallmatrix} d \\ b \end{smallmatrix}$
 Measure 32: $\begin{smallmatrix} b \\ c \\ d \end{smallmatrix}$

Guitar chords for measures 28-30:
 Measure 28: \sharp
 Measure 29: \sharp
 Measure 30: \sharp
 Measure 31: \sharp
 Measure 32: \sharp

all her glo - ries, Eq - ual to all her ti - tles? That could

Figured bass notation for measures 31-33:
 Measure 31: $\begin{smallmatrix} b \\ b \\ c \\ d \end{smallmatrix}$
 Measure 32: $\begin{smallmatrix} b \\ c \\ d \end{smallmatrix}$
 Measure 33: $\begin{smallmatrix} c \\ c \end{smallmatrix}$
 Measure 34: $\begin{smallmatrix} b \\ d \\ c \end{smallmatrix}$
 Measure 35: $\begin{smallmatrix} c \\ c \end{smallmatrix}$
 Measure 36: $\begin{smallmatrix} b \\ d \\ c \end{smallmatrix}$
 Measure 37: $\begin{smallmatrix} b \\ d \\ c \end{smallmatrix}$

Guitar chords for measures 31-33:
 Measure 31: \sharp
 Measure 32: \sharp
 Measure 33: \sharp
 Measure 34: \sharp
 Measure 35: \sharp
 Measure 36: \sharp
 Measure 37: \sharp

34

stand Close up with At - las, and sus - tain her name As

37

strong as he does heav'n? And was I, Of all her

40

brood, mark'd out for the re - pulse Of her no - voice, when I stood can - did - ate To

43

be com - man - der in the Pon - tic War? I will here - af - ter call her step - dame, ev - er.

If she can lose her____ na - ture, I can lose My____

pi - e - ty, and in her ston - y en - trails Dig me a seat

where I will live a - gain The la - bour of her womb, and be a bur - den Weight - i - er than

all the prod - i - gies and mon - sters That_ 'ere she teem'd with since she first knew Mars.

P.6.1/2

It is decreed. Nor shall thy fate, O Rome (Setting 2)

BEN JONSON

CESARE MORELLI (*fl.* 1674-86)

[BASSUS]

GUITAR
(A, d, g, b, e')

GUITAR
(Editorial transcription)

7

It is de - creed. Nor shall thy fate, O Rome, Re - sist my

11

vow. Though hills were set on hills And seas met seas to guard thee, I would

15

through; Ay, plough up rocks, steep as the Alps, in dust And lave the Tyr-rhene wa - ters in - to

19

clouds, But I would reach thy head, thy head, proud ci - ty.

The ills that I have done can - not be

safe But by at - tempt - ing great - er; and I feel A

spir - it with - in me chides my slug - gish hands And says they have been

in - no - cent too long. Was I a

man bred great as Rome her - self? One form'd for all her hon - ours, all her

42

glo - ries, Eq - ual to all her ti - tles? That could stand Close up with At - las,

46

and sus - tain her name As strong as he does heav'n?

50

And was I, Of all her brood, mark'd out for the re - pulse Of her

53

no - voice, when I stood can - did - ate To be com - man - der in the Pon - tic War?

56

I will here - af - ter call her step - dame,

60

ev - er. If she can lose her na - ture, I can lose My pi - e ty,

63

and in her ston - y en - trails Dig me a seat where I will

67

live a - gain The la - bour of her womb, and

70

be a bur - den Weight - i - er than all the prod - i - gies and mon - sters That 'ere she

73

teem'd with since she first knew Mars.

Bartholomew Fair

P.7.1/1

Packington's Pound

TRADITIONAL

[CANTUS]

God - din - ne, wiens min - ne, mijn sin - nen al - tyd, In kracht en ge - dach - ten, na
O kro - ne, der scho - nen! lof - thro - ne des deughds! In dy leyd, de vry - heyd, de

4
trach - ten om stryd! u def - tight ge - baer, u goud - dra - digh hayr, U
bly - heyd, mijns leughds,

7
le - den, u ze - den, met re - den voor - waer, De Go - den, (als bo - den) doen

10
no - den tot min, Sy dra ven, u ga - ven nae, bra - ve God - din!

P.7.1/2

My masters and friends, and good people draw near (Tune: Packington's Pound)

BEN JONSON

TRADITIONAL

[CANTUS]

1. My mas - ters and friends, and good in peo - ple draw near, And
2. And though lit - tle mon - ey in them you do bear, It

3
look cost to your pur ges, for that lose I do say; 3. You
cost more to get than for lose in a day.

5
oft have been told, Both young and the old, And bid - den be - ware of the

8
cut - purse so bold: Then if you take heed not, free me from the curse, Who

11 [Refrain]
both give you warn - ing, for and the cut - purse. 4. Youth, thou hadst bet - ter been starv -

15
ed by thy nurse, Than live to be hang - ed for cut - ting a purse.

The Devil Is an Ass

P.8.1(a)

Have you seen but a white lily grow (Version a)

BEN JONSON

?ROBERT JOHNSON (c. 1583-1633)

[CANTUS]

Have you seen but a white li - ly grow _____ Be -

LUTE

VII: F
X: C

LUTE
(Transcription)

4

fore rude hands had touch - ed it? Have you mark'd - but the _____ fall of the snow

8

Be - fore _____ the earth hath smutch'd it? Have you felt the wool of bea - ver?

12

Or swan's down, _____ ev - er? Or have smelt of the bud of the bri - ar? Or the

Handwritten musical notation for measures 12-15, including vocal melody and piano accompaniment.

16

nard in the fire? Or have tas - ted the bag of the bee? Oh, so white!

Handwritten musical notation for measures 16-19, including vocal melody and piano accompaniment.

20

Oh, so soft! Oh, so sweet, so sweet, so sweet is she! [Dal §]

Handwritten musical notation for measures 20-23, including vocal melody and piano accompaniment.

P.8.1(b)

Have you seen but a white lily grow (Version b)

BEN JONSON

?ROBERT JOHNSON (c. 1583-1633)

Drexel MS 4175:



[CANTUS]

[BASS]

4

Drexel MS 4175
& Add. MS 29841:



7

9

12

swan's down, _____ ev - er? Have you smelt to the bud of the

15

bri - ar? Or the nard in the fire? Or have tas - ted the bag of the

18

bee? Oh, so white! Oh, so soft! Oh, so

21

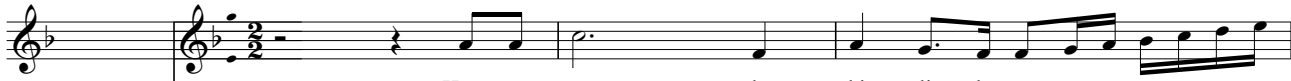
sweet, so sweet, so _____ sweet is she!

P.8.1(c)

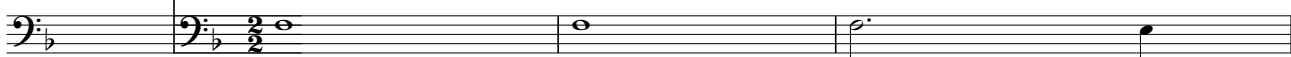
Have you seen but a white lily grow (Version c)


BEN JONSON

?ROBERT JOHNSON (c. 1583-1633)


[CANTUS] 

Have you seen the white li - ly grow

[BASS] 

4 


Be - fore rude hands had touch'd it? Have you



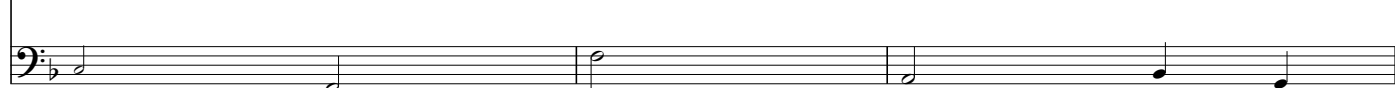
7 


mark'd the fall of the snow Be - fore the earth



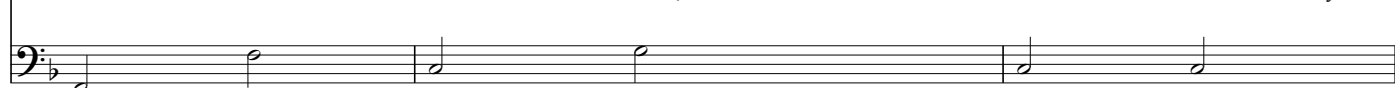
11 


had smutch'd it? Have you felt the wool of




14 

bea - ver? Or swan's down, ev - er? Have you



17 

smelt to the bud of the bri - ar? Or the nard in the fire? Or have



20

tas - ted the bag of the bee? Oh, so white!__ Oh, so soft!_____ Oh, so

This system contains measures 20 through 23. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "tas - ted the bag of the bee? Oh, so white!__ Oh, so soft!_____ Oh, so".

24

sweet,_____ so

This system contains measures 24 and 25. The melody continues in the treble clef. The lyrics are: "sweet,_____ so".

26

sweet_____ was she!


This system contains measures 26 and 27. The melody continues in the treble clef. The lyrics are: "sweet_____ was she!".

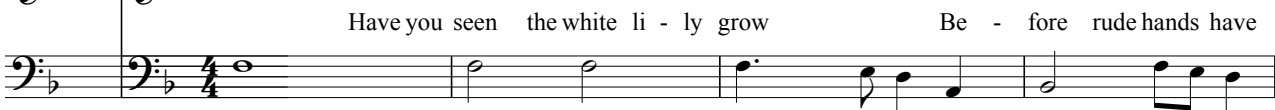
P.8.1(d)

Have you seen but a white lily grow (Version d)

BEN JONSON


?ROBERT JOHNSON (c. 1583-1633)

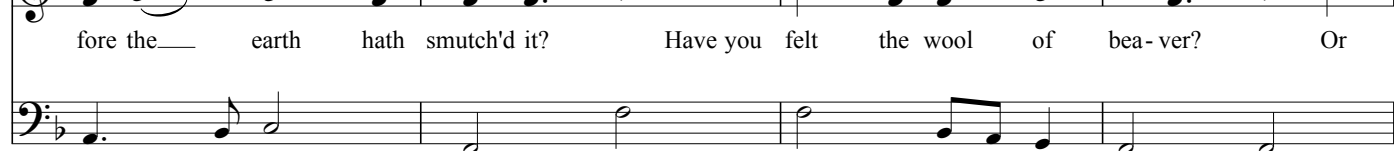
[CANTUS] 

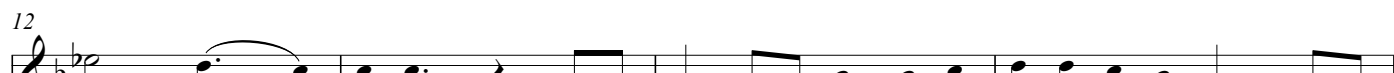
[BASS] 

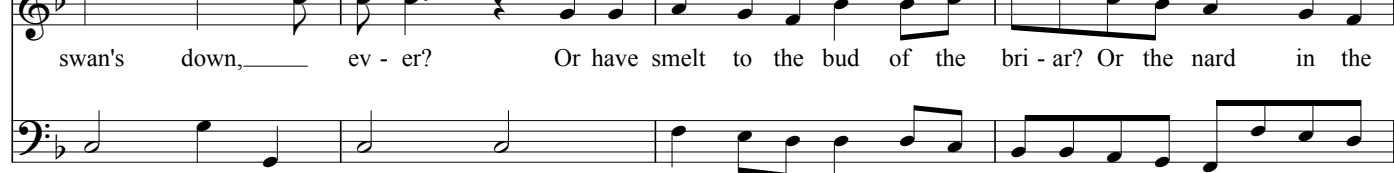
5 




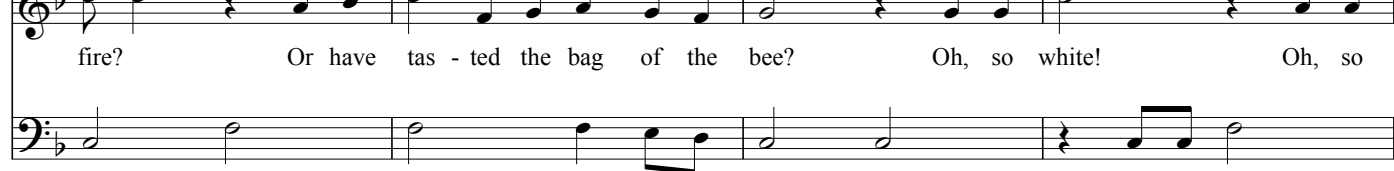
8 




12 



16 



20 




P.8.1(e)


Have you seen but a white lily grow (Version e)

BEN JONSON

?ROBERT JOHNSON (c. 1583-1633)

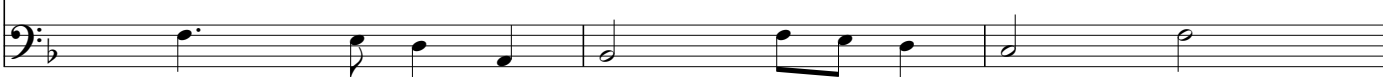
[CANTUS] 

Have you seen but a bright li - ly

[BASS] 

3 


grow Be - fore rude hands had touch'd it? Have you




6 


mark'd the fall of the snow Be -



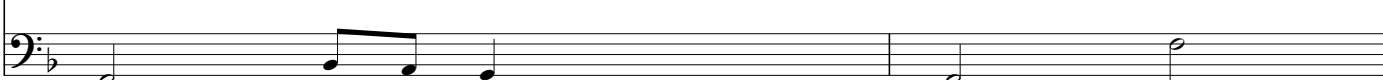
8 

fore the earth hath smutch'd it? Have you

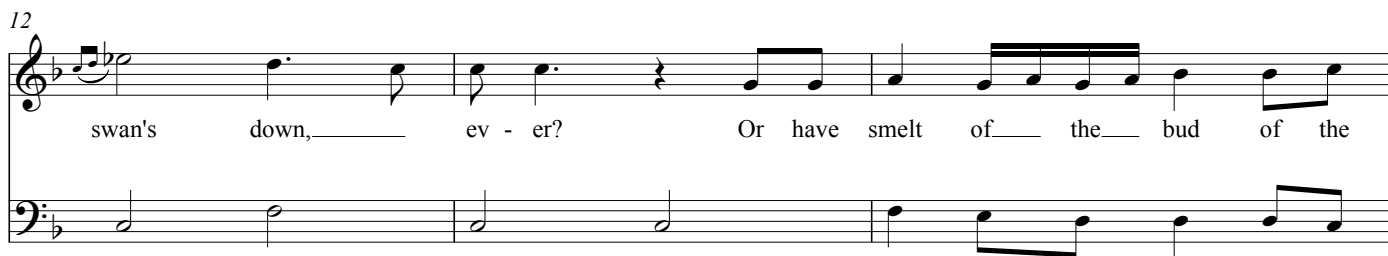


10 

felt the wool of bea - ver? Or

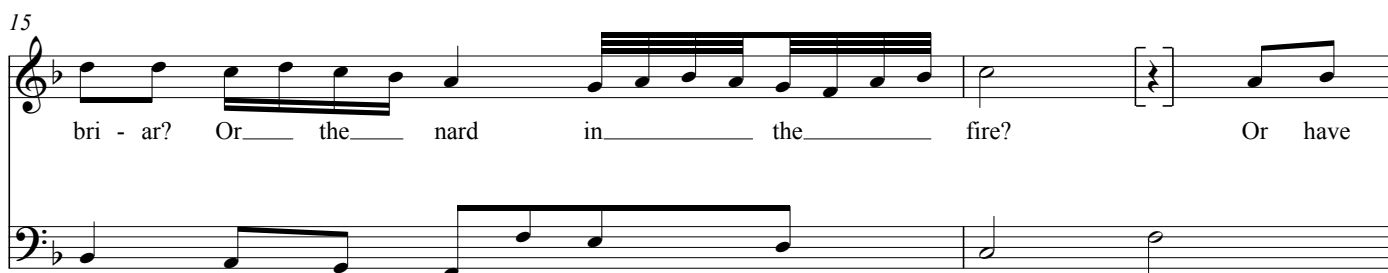


12



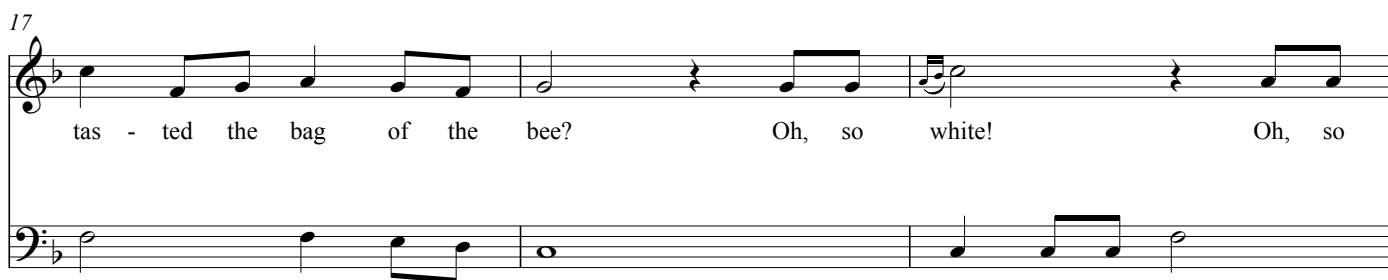
swan's down, ev - er? Or have smelt of the bud of the

15



bri - ar? Or the nard in the fire? Or have

17



tas - ted the bag of the bee? Oh, so white! Oh, so

20



soft! Oh, so sweet, so sweet,

23



so sweet is she!

The Sad Shepherd

P.9.1/1

Though I am young and cannot tell (Setting 1)

BEN JONSON


JOHN WILSON (1595-1674)

[CANTUS 1] 


Though I am young and can - not tell Ei - ther what Death or Love is well,


[CANTUS 2] 

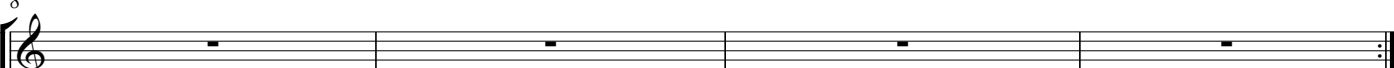
[BASS] 

4 

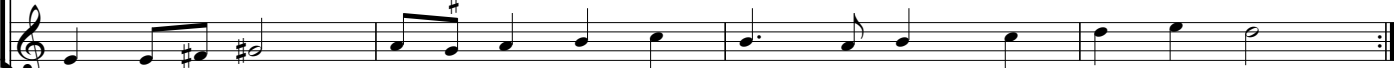
Yet I have heard they both bear darts, And both do aim at hu - man hearts.






8 

And then a - gain I have been told Love wounds with heat, and death with cold;





12 

So that I fear, they do but bring Ex - tremes to touch



So that I fear, they do but bring Ex - tremes to touch



16

and mean one thing.

and mean one thing. As in a ru - in, we it call One

20

And to our end, like way may have, By a thing to be blown up or fall,

24

flash of light - ning or a wave: So Love's in - flam'd shaft

So Love's in - flam'd shaft

28

or brand May kill as soon as Death's cold hand,

or brand May kill as soon as Death's cold hand,

33

Un - less His fires the vir - tue have

Un - less His fires the vir - tue have

36

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The lyrics are: To fright a frost from out the grave, Un - less his

41

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The lyrics are: fires the vir - tue have To fright a frost from out the grave.

P.9.1/2(a)

Though I am young and cannot tell (Setting 2, Version a)

BEN JONSON

NICHOLAS LANIER (1588-1666)

CANTUS PRIMUS

CANTUS SECUNDUS

BASSUS

Though I am young and cannot tell, Ei ther what
Yet I have heard and they can both bear darts, And both do

6

Love or Death is well, And then a gain I have been told
aim at hu - man hearts. So that I fear, they do but bring

13

Love wounds with heat, Love wounds with heat, and Death with cold;
Ex - tremes to touch, ex - tremes to touch and mean one thing.

P.9.1/2(b)

Though I am young and cannot tell (Setting 2, Version b)

BEN JONSON

NICHOLAS LANIER (1588-1666)

ALTUS $\text{13} \flat \text{e} 3$

MEDIUS $\text{13} \flat \text{e} 3$

TENOR $\text{13} \flat \text{e} 3$

BASSUS $\text{13} \flat \text{e} 3$

Though I am young and can - not tell Ei - ther what
 Yet I have heard they both bear darts, And both do

6

Love or Death is well, And then a - gain I have been
 aim at hu - man hearts. So that I fear, they do but

Love or Death is well, And then a - gain I have been
 aim at hu - man hearts. So that I fear, they do but

Love or Death is well, And then a - gain I have been
 aim at hu - man hearts. So that I fear, they do but

Love or Death is well, And then a - gain I have been
 aim at hu - man hearts. So that I fear, they do but

12

told Love wounds with heat, Love wounds with heat, and death with cold;
 bring Ex - tremes to touch, ex - tremes to touch and mean one thing.

told Love wounds with heat, Love wounds with heat, and death with cold;
 bring Ex - tremes to touch, ex - tremes to touch and mean one thing.

told Love wounds with heat, Love wounds with heat, and death with cold;
 bring Ex - tremes to touch, ex - tremes to touch and mean one thing.

told Love wounds with heat, Love wounds with heat, and death with cold;
 bring Ex - tremes to touch, ex - tremes to touch and mean one thing.

Masques and Entertainments (M)

A Private Entertainment at Highgate

M.1.1

See, see, oh, see, who here is come a-maying!

BEN JONSON

MARTIN PEERSON (c. 1571-1651)

CANTUS [1] See, see, see, see, oh,

ALTUS See, see, see, see, see, see, oh,

CANTUS [2] See, see, see, see, see, see, oh,

COUNTER-TENOR Oh,

TENOR Oh,

BASSUS Oh,

6

see, who is here, who is here come a - may - ing! And

see, who is here, come a - may - ing! The mas - ter of the o - ce - an,

see, who is here come a - may - ing!

see,

see,

see,

9

his sweet beau-teous O - ri - an. Why left we off our play - ing? To gaze, to gaze On

Why left we off our play - ing? To gaze, to gaze On

Why left we off our play - ing? On

Why left we off our play - ing? On

12

them that gods as well as men a - maze.

them that gods as men a - maze.

them that gods as men a - maze. Up, night - in-gale, and

them that gods as men a - maze.

The wel-come of the King And Queen, Whose like were ne - ver

Th[e] wel-come of the King And Queen, Whose like were ne - ver

bush

Whose like were ne - ver

seen, For good, and fair, Nor can be, though fresh

seen, For good, and fair, Nor can be, nor *can* be, though fresh

seen, For good, and fair, Nor can be, through fresh

seen, For good and fair, though fresh

May Should ev - ery day, should ev - ery day, In - vite a sev - eral pair, a sev - eral

May Should ev - ery day, should ev - ery day, In - vite a sev - eral pair, in - vite a sev - eral

May Should ev - ry day, should ev - ry day In - vite a sev - 'ral pair, in - vite a sev - 'ral, sev - 'ral

May Should ev - ry day, should ev - ry day

pair, in - vite, in - vite a sev - 'ral [pair.]

pair, [in - vite, in - vite a sev - 'ral pair.]

pair, in - vite, in - vite a sev - er - - al pair.

In - vite, in - vite a sev - er - al pair.

The Masque of Blackness

M.2.1

Come away, come away

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

Suggestion for realization of ornament: 
jea - lous of your -


[TENOR] 

Come a - way, come a - way, We grow jea - lous of your

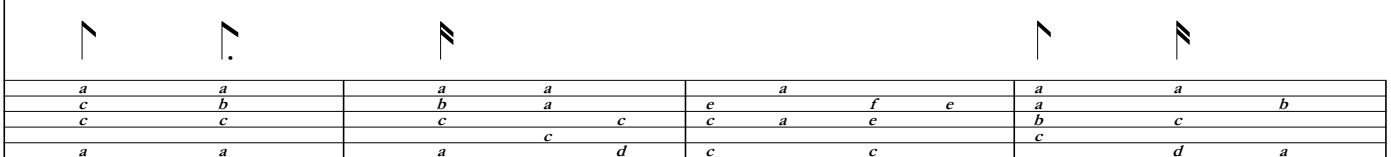
LUTE 


LUTE (Transcription) 


[BASS] 

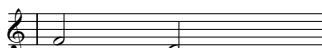
5 

stay. If you do not stop your ear, We shall



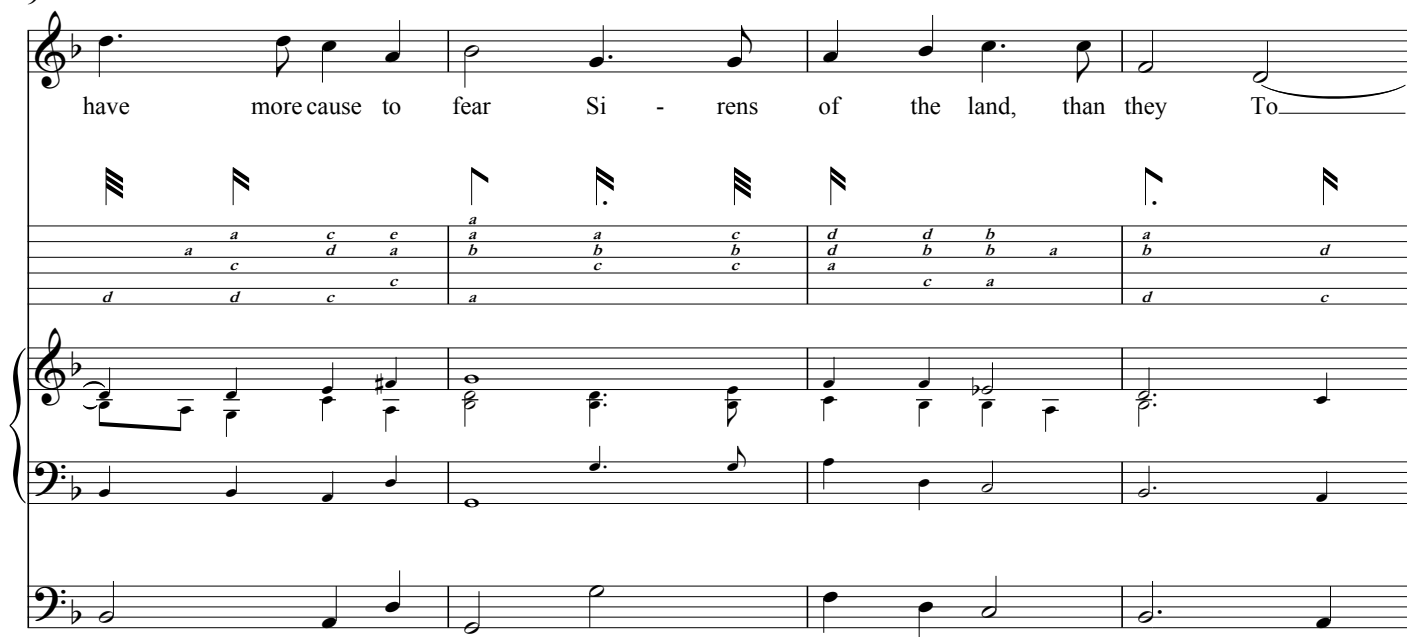




Mus. 439: 
they To

9

have more cause to fear Si - rens of the land, than they To



Figured bass notation for measures 9-12:

a	a	c	e	a	a	a	c	d	d	b	b	a	a	b	d
c	c	d	a	b	b	c	c	a	b	b	a	a	b	d	c
d	d	c	c	a				c	a			d	c		

13

doubt the si - rens of the

[Dal S^{f}]

1. 2.

— doubt the si - rens of the sea. [sea.]



Figured bass notation for measures 13-16:

a	c	d	b	a	a	b	a	a	a	a	a	a	a	a	a
c	c	c	c	a	a	c	c	b	c	c	c	c	c	c	c
d	a	a	c	c	c	c	c	b	a						

Hymenai

M.3.1

Essex Antic Masque

ANON.

CANTUS

MEDIUS

ALTUS

TENOR

BASSUS

[Fast]

6

[Slower]

[Tempo 1]

12

19

M.3.2

The First of my Lord of Essex

ANON.

CANTUS

MEDIUS

ALTUS

TENOR

BASSUS

7

M.3.3

The Second [of my Lord of Essex]

ANON.

CANTUS

MEDIUS

ALTUS

TENOR

BASSUS

6

12

M.3.4

The Third [of my Lord of Essex]

ANON.

CANTUS

MEDIUS

ALTUS

TENOR

BASSUS

5

11

17

Musical score for measures 17-22. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one sharp (F#). Measure 17 features a trill in the first treble staff. The music continues through measures 18, 19, 20, 21, and 22, ending with a double bar line.

23

Musical score for measures 23-28. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one sharp (F#). Measure 23 features a trill in the first treble staff. The music continues through measures 24, 25, 26, 27, and 28, ending with a double bar line.

The Masque of Beauty

M.4.1

So beauty on the waters stood

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)


[TENOR] 

So _____ beau - ty on the wa - ters
So _____ when he part - ed air - from

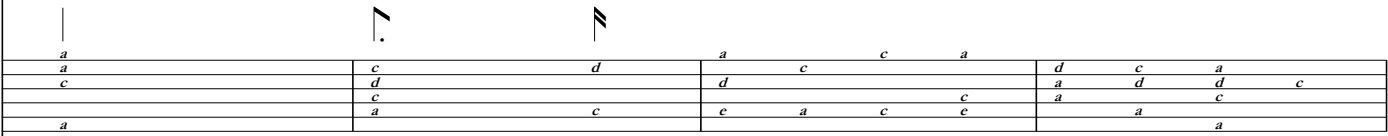
LUTE 

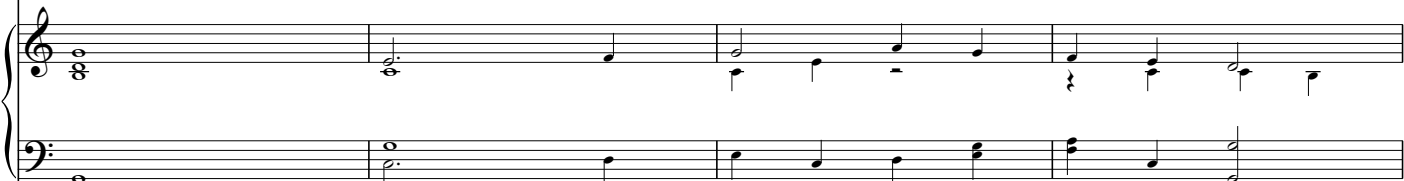
LUTE (Transcription) 


[BASS] 

4 

stood, fire, When _____ Love had sev - er'd earth from
He _____ did with con - cord all in -

LUTE 

LUTE (Transcription) 

[BASS] 

8

flood! spire! And then a mo - - - tion he them

Handwritten musical notation for measures 8-11. The vocal line is in treble clef, starting with a whole rest, then a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

12

taught, That eld - er than him - self was

Handwritten musical notation for measures 12-15. The vocal line is in treble clef, starting with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

16

thought; Which thought was, yet, the child of

Handwritten musical notation for measures 16-19. The vocal line is in treble clef, starting with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

19

8 earth, For Love is eld - er than his birth.

c
d
c
a

a *d* *d* *a* *c*

c *c* *a* *c* *a*

c
d
c
a

c
d
c
a

M.4.2(a)

If all these Cupids now were blind (Version a)

BEN JONSON

ALFONSO FERRABOSCO II (c.1575-1628)

[TREBLE]

If all these Cu - pids now were blind As

LUTE

LUTE (Transcription)

[BASS]

4

is their wan - ton broth - er; Or play should put it in their

8

mind To shoot at one an - oth - er; What pret - ty bat - tle

12

they__ would make If they__ their__ ob - jects should__ mis -

Handwritten notes for piano accompaniment (measures 12-14):

d	a	a	a	a	a
a	b	b	a	b	a
a	c	c	c	c	b

15

take, And each one wound, and

Handwritten notes for piano accompaniment (measures 15-17):

a	d	d	d	a	a
b	b	b	a	a	a
c	d	a	c	d	a

18

each one wound his mo - ther! mo - ther!

[Dal Segno]

Handwritten notes for piano accompaniment (measures 18-20):

a	a	b	a	a	a
b	c	c	b	c	c
c	a	a	c	a	a

M.4.2(b)

If all these Cupids now were blind (Version b)

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

TREBLE
(Suggested realization
of ornament signs)

[TREBLE]

[BASS]

If all these Cupids now were blind As

is their wanton brother; Or play should

put it in their mind To shoot at one an -

oth - er; What pret - ty bat - tle they would make If

13

they — their — ob - jects should — mis -

they — their — ob - jects should — mis - - - - X

15

take, And each one wound, and

take, And each one wound, and

18

each one wound his mo - ther!

each one wound his mo - ther!

Editorial realization
of ornament sign:

21

2.*

his — mo -ther.

his — mo -ther.

M.4.3

It was no policy of court

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

[TREBLE]

It _____ was no po - li - cy _____ of

LUTE

LUTE
(Transcription)

[BASS]

5

court, Al - though the place _____ be charm - ed, To

9

let, in earn - est or in sport, So ma - ny Loves

a c d d a c d a b a c d c b

13

in, _____ arm - ed. For say the dames should,

a
a
c

a
b
c

a
b
d

d
a
a

b *d* *b* *b*
d *c*

17

with their eyes, Up - on the hearts here mean sur -

a a b a c a c d c a a a a c d

a a d a c c d a c c

20

prise, Were not the men, were not the

Figured Bass: $\begin{matrix} a & c & a & d & a & d & a & c & b & c & d & a \\ c & d & c & a & a & a & a & c & a & c & d & a \\ a & a & c & a & a & a & a & c & b & c & c & c \end{matrix}$

23

men, were not the men like harm - ed? [Dal. ♩]

Figured Bass: $\begin{matrix} a & d & c & d & a & c & c & d & a & a & a & c & a & a & a & c \\ c & d & c & d & c & c & c & c & a & b & c & c & b & c & c & c \\ e & a & c & a & c & a & a & a & c & c & c & c & c & c & c & a \end{matrix}$

M.4.4

Yes, were the Loves or false, or straying

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

TENOR

Yes, _____ were the Loves or false, _____ or _____

LUTE

LUTE (Transcription)

[BASS VIOL]

5

stray - ing, Or beau - ties not their beau - ty weigh - -

9

ing; But here _____ no _____ such de - ceit is _____

13

8 mix'd, Their flames are pure, their

a	c	c	d	d
d	a	a	a	a
c				
a	c	c		

18

8 eyes are fix'd; They do not war, they do not war with

d	c	d	d	a	b	b	a	a
d	d	a	a	a	b	d	c	a
c	c	a	a		a	c	b	b
a	d	a			d	a	c	c

22

8 dif - - - fer - ent darts, But strike a

a	a	a	d	b	d	a	a	d
b	a	b	a	b	a	a	b	a
c			a		a		c	a
a	c	d					d	c

26

mu - sic of like hearts. They do not

30

war with dif - fer - ent darts, But

34

strike a mu - sic of like hearts.

M.4.5

Had those that dwell in error foul

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

[TENOR] 

LUTE 

LUTE (Transcription) 

[BASS] 

4 

LUTE 

LUTE (Transcription) 

8 

LUTE 

LUTE (Transcription) 

12

would have, then, Said wo - men were the souls of

Chord symbols for measures 12-15:

b	a	d	a	c	d	a	a	d
c	c	c	c	c	c	c	a	a
a	e	a	a	a	a	a	e	a

16

men. So they do move each heart

Chord symbols for measures 16-19:

c	a	d	c	d	c
d	d	a	d	c	d
a	a	a	a	a	a

20

and eye With the world's

Chord symbols for measures 20-23:

a	a	a	a	a	d
a	d	d	c	b	b
c	a	a	a	d	d

8 soul, their har - - - mon - y.

d
a
a

c *d* *d* *c* *d*
d *c* *a*
a *c* *a*

8

The Haddington Masque

M.5.1/1(a)

Beauties, have you seen a toy (Setting 1, Version a)

BEN JONSON

HENRY LAWES (1596-1662)

CANTUS

Beau - ties, have you seen a toy Cal - l'd Love, a
She that can now dis - cov - er Where the wing'd wag
Marks he hath 'bout him plen - ty, You shall know him

CANTUS
 SECUNDUS

Beau - ties, have you seen a toy Cal - l'd Love, a
She that can now dis - cov - er Where the wing'd wag
Marks he hath 'bout him plen - ty, You shall know him

BASSUS

Beau - ties, have you seen a toy Cal - l'd Love, a
She that can now dis - cov - er Where the wing'd wag
Marks he hath 'bout him plen - ty, You shall know him

4

lit - tle boy, Al - most na - ked, wan - ton, blind,
doth ho - ver, Shall to - night, re - ceive - on, a kiss,
'mong twen - ty; All his bo - dy is a fire,

lit - tle boy, Al - most na - ked, want - on, blind,
doth ho - ver, Shall to - night, re - ceive - on, a kiss,
'mong twen - ty; All his bo - dy is a fire,

lit - tle boy, Al - most na - ked, want - on, blind,
doth ho - ver, Shall to - night, re - ceive - on, a kiss,
'mong twen - ty; All his bo - dy is a fire,

7

Cru - el now, and then as kind? If he be a -
How or where her self would wish; Who brings him to
And his breath a flame en - tire, That being shot like

Cru - el now, and then as kind? If he be a -
How or where her self would wish; Who brings him to
And his breath a flame en - tire, That being shot like

Cru - el now, and then as kind? If he be a -
How or where her self would wish; Who brings him to
And his breath a flame en - tire, That being shot like

mongst you, say; He is Ven - us' run - a - way.
 his mo - ther Shall have that kiss and an - other.
 light - ning in, Wounds the heart, but not the skin.

mongst you, say; He is Ven - us' run - a - way.
 his mo - ther Shall have that kiss and an - other.
 light - ning in, Wounds the heart, but not the skin.

mongst you, say; He is Ven - us' run - a - way.
 his mo - ther Shall have that kiss and an - other.
 light - ning in, Wounds the heart, but not the skin.

4

Wings he hath, which though ye clip,
 He will leap from lip to lip,
 Over liver, lights, and heart,
 But nee'r stay any part;
 And, if chance his arrow misses,
 He will shoot himself in kisses.

5

He doth bear a golden bow
 And a quiver, hanging low,
 Full of arrows that out-brave
 Dian's shafts; what if he have
 Any head more sharp than other,
 With that kiss he strikes his mother.

6

Still the fairest are his fuel.
 When his days are to be so cruel,
 Lovers' hearts are all his food,
 And his baths their warmest blood.
 Naught wounds his hands doth season,
 And he hates none like to Reason.

7

Trust him not. His words, though sweet,
 Seldom with his heart do meet.
 All his practice is deceit;
 Every gift it is a bait;
 Not a kiss but poison bears,
 And most treason in his tears.

8

Idle minutes are his reign;
 Then the straggler makes his gain
 By presenting maids with toys,
 And would have ye think 'em joys.
 'Tis th'ambition of the elf
 To have all childish, as himself.

9


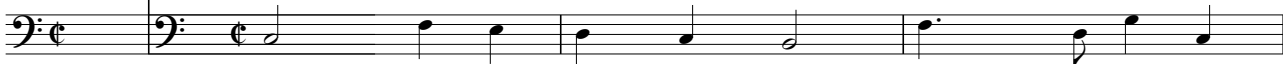
If by these ye please to know him,
 Beauties, be not nice, but show him.
 Though ye had a will to hide him,
 Now, I hope ye'll not abide him,
 Since ye hear his falser play,
 And that he's Venus' runaway.

M.5.1/1(b)

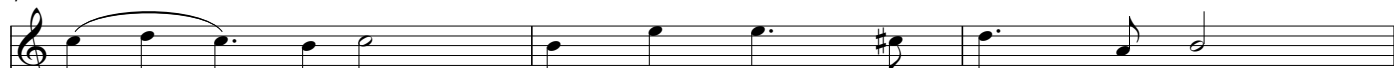
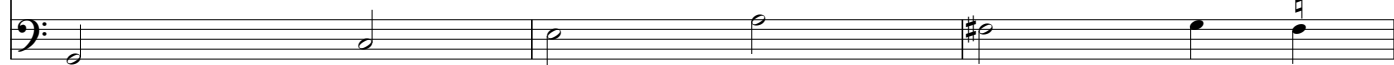
Beauties, have you seen a toy (Setting 1, Version b)

BEN JONSON

HENRY LAWES (1596-1662)

[CANTUS]  


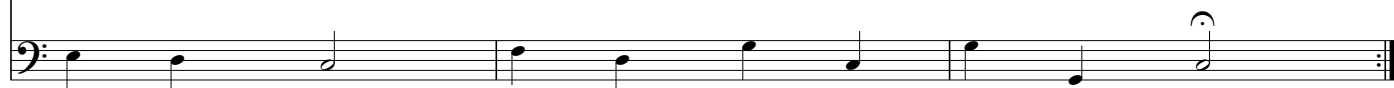
Beau - ties, have you seen a toy Cal - l'd Love, a
She that can now dis - cov - er Where the wing'd wag
Marks he hath 'bout him plen - ty; You shall know him

4  

lit - tle boy, Al - most na - ked, wan - ton, blind,
doth ho - ver, Shall to - night, re - ceive a kiss,
'mong twen - ty. All his bo - dy is a fire,

7  

Cru - el now, and then as kind? If he be a -
How or where her self would wish; Who brings him to
And his breath a flame en - tire, That being shot like

10  

mongst you, say; He is Ven - us' run - a - way.
his mo - ther Shall have that kiss, and an - other.
light - ning in, Wounds the heart, but not the skin.

4

Wings he hath, which though ye clip,
 He will leap from lip to lip,
 Over liver, lights, and heart,
 But nee'r stay any part;
 And, if chance his arrow misses,
 He will shoot himself in kisses.

7

Trust him not. His words, though sweet,
 Seldom with his heart do meet.
 All his practice is deceit;
 Every gift it is a bait;
 Not a kiss but poison bears,
 And most treason in his tears.

5

He doth bear a golden bow
 And a quiver, hanging low,
 Full of arrows that out-brave
 Dian's shafts; what if he have
 Any head more sharp than other,
 With that kiss he strikes his mother.

8

Idle minutes are his reign;
 Then the straggler makes his gain
 By presenting maids with toys,
 And would have ye think 'em joys.
 'Tis th'ambition of the elf
 To have all childish, as himself.

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 When his days are to be so cruel,
 Lovers' hearts are all his food,
 And his baths their warmest blood.
 Naught wounds his hands doth season,
 And he hates none like to Reason.

9

If by these ye please to know him,
 Beauties, be not nice, but show him.
 Though ye had a will to hide him,
 Now, I hope ye'll not abide him,
 Since ye hear his falser play,
 And that he's Venus' runaway.

M.5.1/2

Beauties, have you seen a toy (Setting 2)

BEN JONSON

ANON.

[CANTUS]

M.5.2(a)

Why stays the bridegroom to invade (Version a)

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

[CANTUS]

Why _____ stays the bride-groom to in - vade

LUTE

LUTE
(Transcription)

[BASS]

This musical score is for a lute song. It features a vocal line (CANTUS) in treble clef with a 4/4 time signature. The lyrics are 'Why _____ stays the bride-groom to in - vade'. Below the vocal line is a lute tablature with a 4/4 time signature, showing fret numbers (c, d, a, e) on a six-line staff. To the left of the tablature is a lute transcription in grand staff (treble and bass clefs). At the bottom is a bass line in bass clef. The key signature is one sharp (F#).

5

Her that would _____ be a ma - tron made?

This block contains the continuation of the musical score, starting at measure 5. The vocal line (CANTUS) continues with the lyrics 'Her that would _____ be a ma - tron made?'. The lute tablature and transcription continue below. The key signature remains one sharp (F#).

9

Good - night, whilst yet we may Good - night to — you, a vir - gin,

13

say: To - mor - row, rise the same Your

17

mo - ther — is, and — use a no - bler name. Speed

M.5.2(b)

Why stays the bridegroom to invade (Version b)

BEN JONSON

ALFONSO FERRABOSCO II (c.1575-1628)

Basic vocal line
(Ayres, 1609):

[CANTUS] Why _____ stays the bride - groom to in -

[BASS] Why _____ stays the bride - groom to in -

4 vade Her that would be a ma - - - - tron

vade Her that would be a ma - - - - tron

8 made? Good - night, whilst yet we may Good - - - night to

made? Good - night, whilst yet we may Good - night to

12 you, a vir - - - - gin, say: To - mor - row, rise the

you, a vir gin, say: To - mor - row, rise the

17

same Your mo - ther is, and use a no - - - - - bler name.

21

Speed well in Hy - - men's war, That what

24

you are, By your per - fect - ion, we And all

28

may see.

The Masque of Queens

M.6.1(a)

The First Witches' Dance (Version a)

?ROBERT JOHNSON (c. 1583-1633)

Musical score for five voices: SUPERIUS, MEDIUS, CONTRA-TENOR, TENOR, and BASSUS. The score is in G major (one sharp) and 6/4 time. The first system shows the beginning of the piece, with all voices entering on the first measure. The Superius part features a melodic line with a trill in the final measure. The other parts provide harmonic support with various rhythmic patterns.

Continuation of the musical score, measures 6 through 10. This section includes a repeat sign at measure 6. The Superius part has a trill in measure 6. The other parts continue their respective lines, with the Bassus part showing a steady rhythmic pattern.

Continuation of the musical score, measures 11 through 15. This section includes a first ending (1.) and a second ending (2.*). The Superius part has a trill in measure 11. The other parts continue their respective lines, with the Bassus part showing a steady rhythmic pattern.

16

M.6.1(b)

The First Witches' Dance (Version b)

?ROBERT JOHNSON (c. 1583-1633)
arr. WILLIAM BRADE (1560-1630)

CANTO

ALTO

TENOR

QUINTO

BASSO

6

12

1. 2.*

18

1. 2.

M.6.2

The Second Witches' Dance

?ROBERT JOHNSON (c. 1583-1633)

[TREBLE]

[BASS]

6

3i

14 [Fast]

15

16

17

18

19

20

21

22

23

24

M.6.3

Almande (The First of the Queen's Masque)

?ALFONSO FERRABOSCO II (c. 1575-1628)

CANTUS

ALTUS

[TENOR]

QUINTUS

SEXTUS

BASSUS

This system contains the first five staves of the musical score. The staves are labeled CANTUS, ALTUS, [TENOR], QUINTUS, and SEXTUS. The BASSUS staff is present but empty. The music is in 3/2 time and begins with a common time signature 'C'.

6

This system contains staves 6 through 11. The music continues with various melodic and harmonic lines across the staves.

10

[tr]

This system contains staves 10 through 15. The final staff (15) includes a trill ornament marked with '[tr]'. The system concludes with a double bar line and repeat dots.

M.6.4

Brand (The Second of the Queen's Masque)

ANON., arr. WILLIAM BRADE (1560-1630)

CANTO

ALTO

TENOR

QUINTO

BASSO

Five vocal staves (Canto, Alto, Tenor, Quinto, Basso) in 2/2 time, key of D major. The music begins with a double bar line. The Canto part has a melodic line with eighth and quarter notes. The other parts provide harmonic support with various note values.

7

Five piano accompaniment staves (treble and bass clef) in 2/2 time, key of D major. The music starts at measure 7, marked with a repeat sign. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady harmonic accompaniment.

14

Five piano accompaniment staves (treble and bass clef) in 2/2 time, key of D major. The music starts at measure 14. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment, with some chromatic movement in the bass line.

21

Musical score for measures 21-26. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one sharp (F#). The music features a variety of note values including quarter, eighth, and half notes, as well as rests. A double bar line with repeat dots appears after measure 24. The notation includes slurs and ties across measures.

27

Musical score for measures 27-32. The score continues on five staves with the same instrumentation and key signature. It includes various musical notations such as notes, rests, and slurs. The piece concludes with a final double bar line and repeat dots at the end of measure 32.

M.6.5

If all the ages of the earth

BEN JONSON

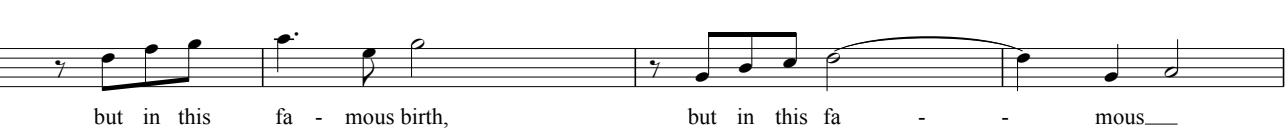
ALFONSO FERRABOSCO II (c. 1575-1628)

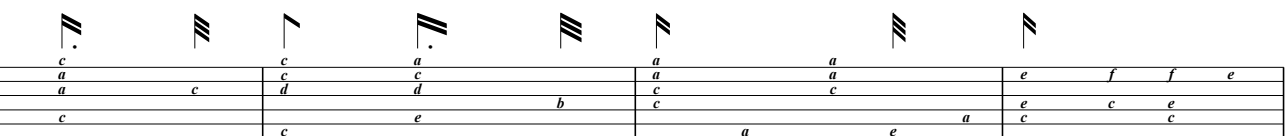
[CANTUS] 


LUTE 


LUTE (Transcription) 

[BASS] 

5 

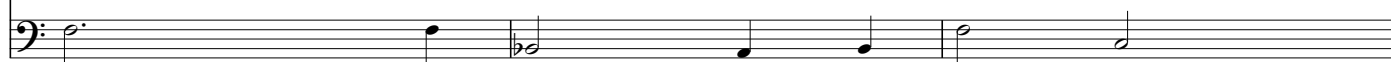
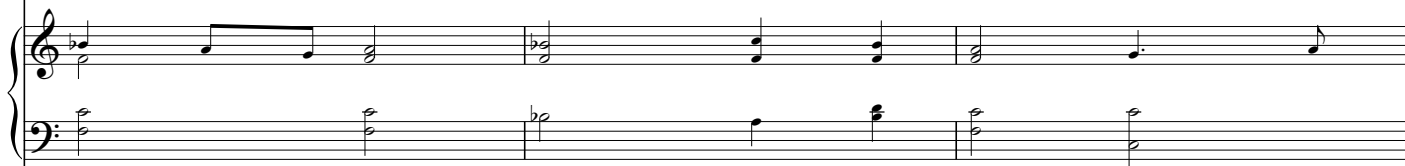
LUTE 

LUTE (Transcription) 

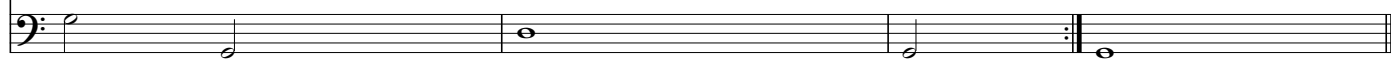
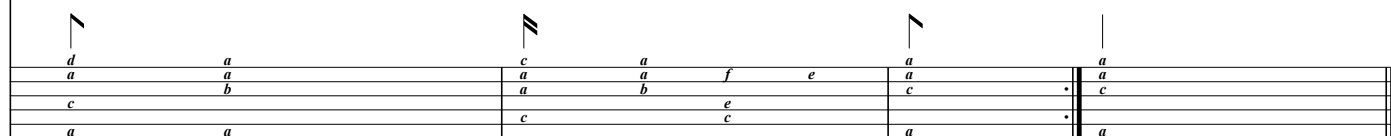
[BASS] 

*The masque text gives 'When'.

17



20



M.6.6(a)

The Last of the Queen's Masque (Version a)

ANON., arr. ?JOHN DOWLAND (?1563-1626)

LUTE

vii: F

LUTE (Transcription)

5

8

12

The musical score is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 12. Each system includes a lute part with a seven-string fretted notation (vii: F) and a lute transcription in standard staff notation. The lute part uses a system of letters (a, b, c, d, f, g) and flags to denote fretted notes. The transcription part shows the equivalent notes on a standard staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into measures, with measure numbers 5, 8, and 12 indicated. The lute part uses a system of letters (a, b, c, d, f, g) and flags to denote fretted notes. The transcription part shows the equivalent notes on a standard staff.

16

f *d* *a* *b* *d* *f* *g* *f* *d* *g* *a* *c* *d* *a* *c* *a* *a* *c* *d* *a*

b *a* *a* *d* *a* *a* *b* *d* *a* *d* *c* *a* *d*

19

a *b* *d* *a* *d* *c* *d* *c* *d* *a* *b* *d* *f* *g* *f* *d* *g* *f* *d* *a* *d* *c* *a* *d*

a *a* *a* *a* *a* *a* *a* *b* *a*

22

a *c* *a* *c* *d* *a* *c* *d* *a* *b* *d* *a* *c* *a* *b* *d* *b* *a* *b* *a* *b* *a* *d* *a* *c* *d* *a*

c *a* *c* *d* *d* *c* *a* *c* *d* *c* *a* *c* *a* *c* *a*

M.6.6(b)

[The Last of the Queen's Masque] (Version b)

ANON.

LUTE

C

vii: F

LUTE
(Transcription)

4

4

5

6

7

8

9

9

10

11

12

13

13

14

15

16

M.6.7A

APPENDIX: The Witches' Song

BEN JONSON

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Moderato

SOPRANO

ALTO

TENOR

BASS 1

BASS 2

[BASSO CONTINUO]*

f

f 6 ♯ 8 7 6 5 6 7 6 7 6 7 6

FIRST WITCH SOLO

S

A

T

B1

B2

Bc

5

I have been all

7 6 4 ♯ 6 6 4 ♯ 6 6 4 5 ♯ *p* 6 ♯

*The instrumental accompaniment is given in short score; depending on the performance circumstances, it could be played by the continuo and a melody instrument (violin/flute, keyboard), arranged for a small orchestral ensemble, or played by a piano etc. It is here designated throughout as Bc.

In performance, quavers should be shortened throughout, where appropriate (e.g. bar 12 etc.)

9

S day look - ing af - ter A rav - en, feed - ing up - on a quar - ter; And

Bc

Tasto Solo

12

S soon as she turn'd her beak to the south I snatch'd this mor - sel

Bc

3 8 7 4 3 **Tasto Solo**

15

S out of her mouth, out of her mouth, out of her mouth, I

Bc

5 6 7 6 7 6 7 6

18

CHORUS

S snatch'd this mor - sel out of her mouth. Out of her mouth,

A Out of her mouth, out of

T Out of her mouth, out

B1 Out of her mouth,

B2 Out of her mouth, out

Bc 7 6 4 6 6 6 4 5 6 7 6 **f**

21

S out of her mouth, I snatch'd this mor - sel out of her mouth.

A her mouth, she snatch'd this mor - sel out of her mouth.

T of her mouth, she snatch'd this mor - sel out of her mouth.

B1 out of her mouth, she snatch'd this mor - sel out of her mouth.

B2 of her mouth, she snatch'd this mor - sel out of her mouth.

Bc 7 6 7 6 7 6 6 6 6 6

24 [FIFTH] WITCH SOLO

B2 I last night lay all a-lone On the

Bc 6 4 6 6 6 4

p
Tasto Solo

28

B2 ground, to hear the man - drake groan, And pluck'd him up, though he

Bc

31

B2 grew full low, And, as I had done, the cock did crow, And

Bc

4 6
2

Tasto Solo

34 **CHORUS *f***

S As she had done, the

A *f* As she had done, the cock

T *f* As she had done, the

B1 *f* As she had done, the

B2 as I had done, the cock did crow. *f* As she had done, the

Bc 5 6 7 6 *f*

37

S cock did crow, as she had done, the cock did crow.

A did crow, as she had done, the cock did crow.

T cock did crow, as she had done, the cock did crow.

B1 cock did crow, as she had done the cock did crow.

B2 cock did crow, as she had done the cock did crow.

Bc 7 6 7 6 7 6 5 6 4 3

40 **SECOND WITCH SOLO**

A And I have been choos - ing

Bc 6 4 3 6 6 6 4 3 *p*

43

A out this skull From char - nel - hou - ses that were full, From

Bc

6 6 4 2 6

46

A pri - vate grots and pub - lic pits, And fright - ed a sex - ton

Bc

6 6 4 5 6 5

Tasto Solo

49

A out of his wits, and fright - ed a sex - ton out of his wits.

Bc

CHORUS

52

S *f* Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

A *f* Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

T *f* Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

B1 *f* Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

B2 *f* Fright - ed a sex - ton out of his wits, she fright - ed a sex - ton

Bc *f* 6 6 6 6 6 7 7

55

S out of his wits.

A out of his wits.

T out of his wits.

B1 out of his wits.

B2 out of his wits.

Bc

6 5 4 6 6 4 6 7 6 7 6 7 6 7 6 5

59 **FIRST WITCH SOLO**

S Un - der a cra - dle I did creep By day, and

Bc

6 4 p 6 6 6 4 3

63

S when the child was a - sleep At night, I suck'd the breath, and

Bc

6 6 6 6 6 6 5

66

S rose, And pluck'd the nod - ding nurse by the nose, by the

A **SECOND WITCH SOLO**

By the nose,

Bc

7 6 6 6 6 4 6

69

S nose, by the nose. We

A by the nose, pluck'd her by the nose. We

Bc 7 6 6 7 4 6 7 3

7 6 4 6 7 4 3 6 7 3

72

CHORUS

S pluck'd the nod - ding nurse by the nose. *f* We

A pluck'd the nod - ding nurse by the nose. *f* We

T pluck'd the nod - ding nurse by the nose. *f* We

B1 pluck'd the nod - ding nurse by the nose. *f* We

B2 pluck'd the nod - ding nurse by the nose. *f* We

Bc 7 6 7 6 4 3 *f* 6

75

S pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

A pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

T pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

B1 pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

B2 pluck'd the nod - ding nurse by the nose, We pluck'd the nod - ding

Bc 5 6 7 6 7 6 7 6 7 6 7 6 5

78

S nurse by the nose.

A nurse by the nose.

T nurse by the nose.

B1 nurse by the nose. **FOURTH WITCH SOLO** A

B2 nurse by the nose.

Bc

6 5 6 6 6 6 3

4 3 4 4 4 4

81

B1 mur - der - er yon - der was hung in chains, The sun and the wind had

Bc **Tasto Solo**

84

B1 shrunk his veins; I bit off a sin - ew, I clipp'd his hair, I

Bc

6 6 6 6 6 6 3

4 4 4 4 4 4

87

B1 brought of his rags that danc'd in the air, I brought of his rags that

Bc

6 6 6 7 7 7 6

4 4 4 4 4 4

90 **CHORUS** *f*

S We brought of his rags that

A We brought of his rags that danc'd

T We brought of his rags that

B1 danc'd in the air. We brought of his rags that

B2 We brought of his rags that

Bc 6 7 6 5 [f] 5 6 7 6
4 5 4 4

92

S danc'd in the air, she brought of his rags that danc'd in the air.

A in the air, she brought of his rags that danc'd in the air.

T danc'd in the air, she brought of his rags that danc'd in the air.

B1 danc'd in the air, she brought of his rags that danc'd in the air.

B2 danc'd in the air, she brought of his rags that danc'd in the air.

Bc 7 6 7 6 7 6 6 6 6 6 6
b5 4 4 4 4 4 4 4

f **Largo**

99

S
aid our vows, Horn - ed pop - py, cy - press

A
aid our vows, Horn - ed pop - py, cy - press

T
aid our vows, Horn - ed pop - py, cy - press

B1
aid our vows, Horn - ed pop - py, cy - press

B2
aid our vows, Horn - ed pop - py, cy - press

Bc
aid our vows, Horn - ed pop - py, cy - press

104 **SOLI**
p

S boughs, The fig - tree wild, that grows on

A boughs, The fig - tree wild, that grows on

T boughs, The fig - tree wild, that grows on

B1 boughs, The fig - tree wild, that grows on

B2 boughs, The fig - tree wild, that grows on

Bc *p*
b3 4 6 6 6 6 6 3 7
2 5 5 4 5

||

108 **CHORUS**
f

S tombs, — And juice that from the larch tree

A tombs, And juice that from the larch tree

T tombs, And juice that from the larch tree

B1 tombs, And juice that from the larch tree

B2 tombs, And juice that from the larch tree

Bc *f*
6 5 *f* *tr*
Tasto Solo

112 **SOLI**

p

S comes, juice that from the larch tree *tr*

A comes, juice that from the larch tree *tr*

T comes, juice that from the larch tree

B1 comes, juice that from the larch tree

B2 comes, juice that from the larch tree

Bc *p* \flat 7 6 \flat \flat $\natural 6$ 6 6 $\flat 6$ $\flat 7$ 5 7

p

==

116 **CHORUS**

f

S comes, The bas - il - isk's blood, the vi - per's

A comes, The bas - il - isk's blood, the vi - per's

T comes, The bas - il - isk's blood, the vi - per's

B1 comes, The bas - il - isk's blood, the vi - per's

B2 comes, The bas - il - isk's blood, the vi - per's

Bc *f*

120

S skin, the bas - il - isk's blood and the vi - per's

A skin the bas - il - isk's blood and the vi - per's

T skin the bas - il - isk's blood and the vi - per's

B1 skin the bas - il - isk's blood and the vi - per's

B2 skin the bas - il - isk's blood and the vi - per's

Bc

124

SOLI
pp

S skin; Now our or - gies let's be - gin,

A skin; Now our or - gies let's be - gin,

T skin; Now our or - gies let's be - gin,

B1 skin; Now our or - gies let's be - gin,

B2 skin; Now our or - gies let's be - gin,

Bc

pp 6 5 $\flat 4$ 3 2

131



137

137

Tempo Ordinario

S
let's be - gin, now let's be - gin.

A
let's be - gin, now let's be - gin.

T
let's be - gin, now let's be - gin.

B1
let's be - gin, now let's be - gin.

B2
let's be - gin, now let's be - gin.

Bc
Tempo Ordinario
f

6/4 3 6/4

145

Bc

8 7 6 4 5 6 7 6 7 6 7 6 7 6 4 6 6 4 6 6

CHORUS

150

S

f

We have brought, to aid our vows, horn - ed pop - py,

A

f

We have brought, to aid our vows, horn - ed pop - py,

T

f

We have brought, to aid our vows, horn - ed pop - py,

B1

f

We have brought, to aid our vows, horn - ed pop - py,

B2

f

We have brought, to aid our vows, horn - ed pop - py,

Bc

6 4 *f* 6 6 4 5 6 7 6

154

S

cy - press boughs, horn - ed pop - py, cy - press boughs;

A

cy - press boughs, horn - ed pop - py, cy - press boughs,

T

cy - press boughs, horn - ed pop - py, cy - press boughs,

B1

cy - press boughs, horn - ed pop - py, cy - press boughs,

B2

cy - press boughs, horn - ed pop - py, cy - press boughs,

Bc

7 6 7 6 7 6 4 6 6 6 4

157 **SOLI** **CHORUS** *f*

S Now our or - gies_____

A *p* horn - ed_____ pop - py,_____ cy - press boughs; *f* Now our or - gies

T *p* horn - ed_____ pop - py,_____ cy - press boughs; *f* Now our or - gies_____

B1 *p* horn - ed_____ pop - py,_____ cy - press boughs; *f* Now our or - gies_____

B2 *p* horn - ed_____ pop - py,_____ cy - press boughs; *f* Now our or - gies_____

Bc *p* 6 8 7 4 6 4 *f* 6 6 4 6

160

S let's be - gin with the bas - il - isk's blood and the vi - per's skin,

A let's be - gin with the bas - il - isk's blood and the vi - per's skin,

T *8* let's be - gin with the bas - il - isk's blood and the vi - per's skin,

B1 let's be - gin with the bas - il - isk's blood and the vi - per's skin,

B2 let's be - gin with the bas - il - isk's blood and the vi - per's skin,

Bc 9 8 6 5 6 6 4 3 4 3

163 **SOLI**
p

S now our or - gies let's be - gin, with the bas - il - isk's blood and the

A *p*
now our or - gies let's be - gin, with the bas - il - isk's blood and the

T *p*
now our or - gies let's be - gin, with the bas - il - isk's blood and the

B1 *p*
now our or - gies let's be - gin, with the bas - il - isk's blood and the

B2 *p*
now our or - gies let's be - gin, with the bas - il - isk's blood and the

Bc
6 6 $\flat 7$ 6 6 7 6 3
p 4 3 5 4 5 4

==

166 **CHORUS**

S vi - per's skin.

A vi - per's skin.

T *f*
vi - per's skin. Now our or - - gies,

B1 *f*
vi - per's skin. Now _____ our _____ or - - gies, _____

B2 *f*
vi - per's skin. Now _____ our _____ or - - gies, _____

Bc *f* 6 6 6

169

S
Now our or - gies, now our or - gies,

A
Now our or - gies, now our or - gies, now our

T
now our or - gies, now, now our or - gies, now our or - -

B1
now _____ our_ or - - - - - - - - - - - - - - - gies,

B2
now _____ our_ or - - - gies, our or - - - - - - - - - gies,

Bc
6 6 6 b7 6 6 6 6 5 6



175

S
now our or - - - - - gies, now _____ our_

A
or - - - - - gies, now our or - gies,

T
- - - gies, now our or - gies, now _____ our_

B1
now our or - - - - - gies, now, now,

B2
now our or - - - - - gies, now our

Bc
6 7 6 6 6

179

S or - - - - - gies, now our or - gies let's be -

A now our or - gies, now our or - gies let's be -

T or - gies, now our or - gies, now our or - gies let's be -

B1 now our or - gies, now our or - gies let's be -

B2 or - gies, now our or - gies, now our or - gies let's be -

Bc 6 9 6 6 6 6 5 4 3 6 4

♭ 5 8 5

184

S gin, Now our or - gies, now our or - gies let's be -

A gin, let's be - gin, now our or - gies be - gin, now, now be -

T gin, let's be - gin, now our or - gies be - gin, now our or - gies let's be -

B1 gin, let's be - gin, now our or - gies be - gin, now our or - gies let's be -

B2 gin, let's be - gin, now our or - gies be - gin, now, now be -

Bc ♭ 4 6 4 6 7 7 6 6

4 3

187

S
gin, now our or - gies let's be - gin, Now our

A
gin, now our or - gies, our or - gies let's be - gin, now our or - gies, our

T
8 gin, now our or - gies, our or - gies let's be - gin, now our or - gies, our

B1
gin now our or - - - gies let's be - gin, now our or - -

B2
gin, now our or - - - gies let's be - gin, now our or - -

Bc
6 6 4 3 6



190

S
or - gies let's be - gin, now _____ our or - - gies

A
or - gies let's be - gin, now, now our or - - gies

T
8 or - gies let's be - gin, now, now _____ our or - - gies

B1
- gies let's be - gin, now, now our or - gies

B2
- gies let's be - gin, now our or - gies

Bc
6 6 5 7 6 4 3 7 6

194

S let's be - gin, now, be - gin.

A let's be - gin, now, be - gin.

T let's be - gin, now, be - gin.

B1 let's be - gin, now, be - gin.

B2 let's be - gin, now, be - gin.

Bc 7 7 7 7

200

f S Now our or - gies let's be - gin, with the bas - il - isk's blood and the

f A Now our or - gies let's be - gin, with the bas - il - isk's blood and the

f T Now our or - gies let's be - gin, with the bas - il - isk's blood and the

f B1 Now our or - gies let's be - gin, with the bas - il - isk's blood and the

f B2 Now our or - gies let's be - gin, with the bas - il - isk's blood and the

Bc 6 6 6 9 8 6 5 3 6 6
f 4 4 3

203

SOLI *p*

S vi - per's skin, Now our or - gies let's be - gin, with the

A vi - per's skin, Now our or - gies let's be - gin, with the

T vi - per's skin, Now our or - gies let's be - gin, with the

B1 vi - per's skin, Now our or - gies let's be - gin, with the

B2 vi - per's skin, Now our or - gies let's be - gin, with the

Bc

4 6 6 7 6
2 *p* 4 5
3

206

CHORUS

S bas - il - isk's blood and the vi - per's skin.

A bas - il - isk's blood and the vi - per's skin.

T bas - il - isk's blood and the vi - per's skin. Now our

B1 bas - il - isk's blood and the vi - per's skin. Now _____ our _____

B2 bas - il - isk's blood and the vi - per's skin. Now _____ our _____

Bc

6 7 6 3 *f* 6 6

4 5 4

209

S *f*
Now our or - gies, now our

A *f*
Now our or - gies, now our or - gies,

T
or - gies, now our or - gies, now our or - gies, now our

B1
or - gies, now _____ our or - - - - -

B2
or - gies, now _____ our or - gies, our or - - - - -

Bc
6 6 6 6 6 $\flat 7$ 6 6 \natural 6 $\frac{6}{5}$ _____



215

S
or - gies, now our or - - - - gies, now _____

A
now our or - - - - gies, now our

T
or - - - - gies, now our or - gies,

B1
- gies, now our or - - - - gies_

B2
- gies, now our or - - - - gies,

Bc
6 \natural 7 \natural 6 6

219

S
 our or - - - - - gies, now our or - gies

A
 or - gies, now our or - gies, now our or - gies

T
 now our or - gies, now our or - gies, now our or - gies

B1
 now, now, now our or - gies, now, now our or - gies

B2
 now our or - gies, now our or - gies, now our or - gies

Bc
 6 6 6 9 8 6 6 6 6 5 4 5

224

S
 let's be - gin, now our or - gies, now our

A
 let's be - gin, let's be - gin, now our or - gies be - gin, now,

T
 let's be - gin, let's be - gin, now our or - gies be - gin, now, our

B1
 let's be - gin, let's be - gin, now our or - gies be - gin, now, our

B2
 let's be - gin, let's be - gin, now our or - gies be - gin, now,

Bc
 6 4 6 7 6 6 7

227

S or - gies let's be - gin, now our or - gies let's be -

A now be - gin, now our or - gies, our or - gies let's be -

T or - gies let's be - gin, now our or - gies, our or - gies let's be -

B1 or - gies let's be - gin, now our or - - - gies let's be -

B2 now be - gin, now our or - - - gies let's be -

Bc 7 6 6 4 3 6 6 4 3



230

S gin, now our or - gies let's be - gin, now

A gin, now our or - gies, our or - gies let's be - gin, now,

T gin, now our or - gies, our or - gies let's be - gin, now,

B1 gin, now our or - - - gies let's be - gin, now,

B2 gin, now our or - - - gies let's be - gin,

Bc 6 6 6 6 5 6

233

S
our or - - - gies let's be - -

A
now our or - - - gies let's be - -

T
8 now our or - - - gies let's be - -

B1
now our or - - - gies let's be - -

B2
now our or - - - gies let's be - -

Bc
7 6 7 6 7 7 7
4 3 4 4 4 4 4



237

S
gin, now, be - - gin.

A
gin, now, be - - gin.

T
8 gin, now, now, be - - gin.

B1
gin, now, be - - gin.

B2
gin, now, be - - gin.

Bc
7 7 7 7
4 4 4 4

Oberon

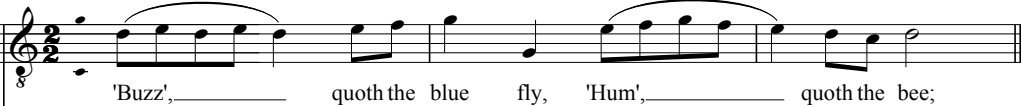
M.7.1

'Buzz', quoth the blue fly

BEN JONSON


EDMUND NELHAM (d. 1646)

I




II

II



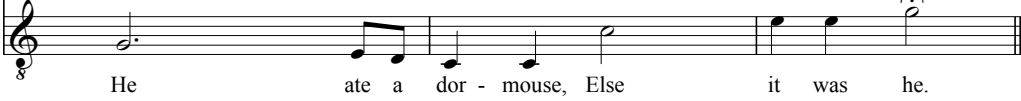
III

III



IV

IV



I

M.7.2

(The Satyrs' Masque)

ROBERT JOHNSON (c. 1583-1633)
arr. THOMAS SIMPSON (1582-1628)

CANTUS

ALTUS

TENOR

BASSUS
& BASSO
CONTINUO

6 # 4 3

6 # 6 6

14 # # # # 6 # #

21 # 6 6 # # 6 # 6

56

6 # 5 6 6

M.7.3

The Fairies' Masque

?ROBERT JOHNSON (c. 1583-1633)

TREBLE

BASS

3i

♩ [Fast]

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 2/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody consists of a series of eighth and quarter notes. The second system is marked '[Tempo 1]' and is in 3/4 time. It continues the melody and bass line, ending with a double bar line and a repeat sign. The time signature changes from 2/4 to 3/4, and the key signature changes from C major to E major, indicated by three sharps (F#, C#, G#).

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with a final measure containing a half note and a quarter note. The accompaniment consists of quarter and eighth notes, with a final measure containing a half note and a quarter note. The score is presented on a single system with two staves.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of 8 measures. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and quarter notes. The bass line starts on a whole note G2, followed by a half note A2, and then a series of eighth and quarter notes. The piece ends with a double bar line and repeat dots.

M.7.4(a)

Almande (The First of the Prince's Masque) (Version a)

?ROBERT JOHNSON (c. 1583-1633)
arr. WILLIAM BRADE (1560-1630)

CANTO

ALTO

TENOR

QUINTO

BASSO

5

11

M.7.4(b)

Almande (The First of the Prince's Masque) (Version b)

ROBERT JOHNSON (c.1583-1633)

CANTO

ALTO

[TENOR]

QUINTO

SESTO

BASSO

6

[tr]


11

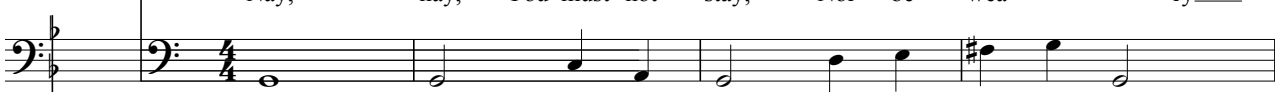
M.7.5

Nay, nay, You must not stay

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

[CANTUS] 

[BASS] 

5 



9 



14 



18 



M.7.6(a)

Almande (The Second of the Prince's Masque) (Version a)

?ROBERT JOHNSON (c. 1583-1633)
arr. WILLIAM BRADE (1560-1630)

CANTO

ALTO

TENOR

QUINTO

BASSO

The first system of the musical score for 'Almande' features five vocal parts: Canto, Alto, Tenor, Quinto, and Basso. The music is written in 4/4 time with a common key signature. The Canto part begins with a treble clef and a common time signature, while the other parts use bass clefs. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

5

The second system of the musical score continues the vocal parts from the first system. It begins with a measure rest marked with a '5'. The notation continues with various rhythmic values and accidentals, maintaining the 4/4 time signature and common key signature.

11

The third system of the musical score continues the vocal parts from the second system. It begins with a measure rest marked with an '11'. The notation continues with various rhythmic values and accidentals, maintaining the 4/4 time signature and common key signature.

17

Musical score for measures 17-22. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. The melody is primarily in the upper staves, while the lower staves provide harmonic support with sustained notes and moving lines.

23

Musical score for measures 23-27. The score continues with the same five-staff arrangement. The musical notation includes eighth, quarter, and half notes, with some measures featuring beamed eighth notes. The overall texture remains consistent, with the upper staves carrying the main melodic material and the lower staves providing a steady harmonic foundation.

28

Musical score for measures 28-32. The score concludes with a double bar line at the end of measure 32. Measures 28-31 contain the main body of the section, while measure 32 is a final measure consisting of whole notes on all staves. Above the first staff, there are first and second endings marked "1." and "2." respectively, indicating a repeat structure. The notation includes eighth, quarter, and half notes throughout the section.

M.7.6(b)

Almande (The Second of the Prince's Masque) (Version b)

ROBERT JOHNSON (c. 1583-1633)

CANTO

ALTO

[TENOR]

QUINTO

SESTO

BASSO

5

1*

2.

12



[tr]



M.7.7

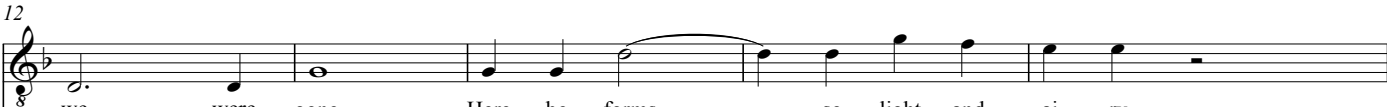
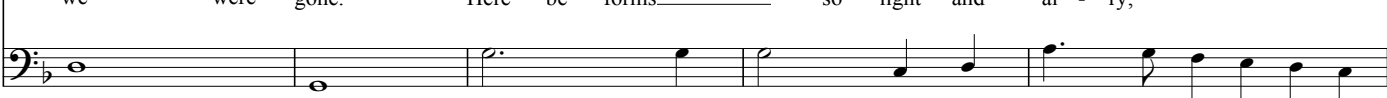
Gentle knights


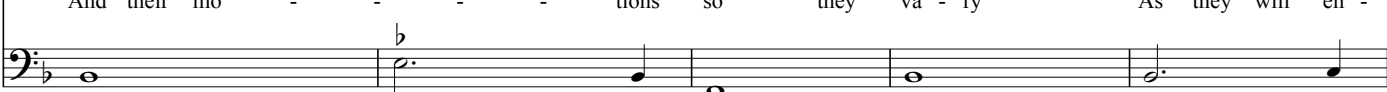
BEN JONSON


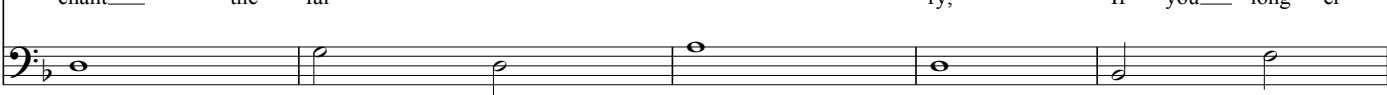
ALFONSO FERRABOSCO II (c. 1575-1628)

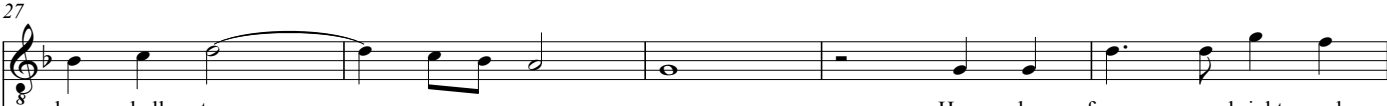
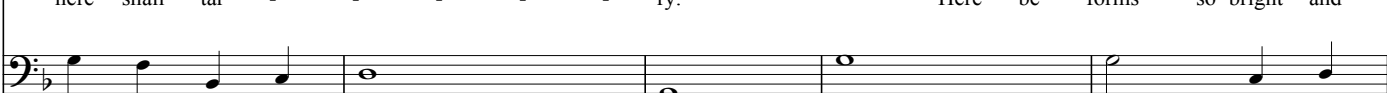
[CANTUS] 
[BASS] 

6 


12 


17 


22 


27 


32

ai - ry, And their mo - - - tions so they va - ry

This musical system contains measures 32 through 36. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "ai - ry, And their mo - - - tions so they va - ry". The bass line is in a bass clef with the same key signature. The system ends with a repeat sign.

37

As they will en - chant the fai - - - ry, *the fai - ry*, If you long - er

This musical system contains measures 37 through 41. The melody continues in the treble clef with a key signature of one flat. The lyrics are: "As they will en - chant the fai - - - ry, *the fai - ry*, If you long - er". The bass line is in a bass clef with the same key signature. The system ends with a repeat sign.

43

here should tar - ry, if you long - er here should tar - - - ry.

This musical system contains measures 43 through 47. The melody continues in the treble clef with a key signature of one flat. The lyrics are: "here should tar - ry, if you long - er here should tar - - - ry.". The bass line is in a bass clef with the same key signature. The system ends with a repeat sign.

M.7.8

Almande (The Third of the Prince's Masque)

?ROBERT JOHNSON (c. 1583-1633)
arr. WILLIAM BRADE (1560-1630)

CANTO

ALTO

TENOR

QUINTO

BASSO

The first system of the musical score for 'Almande' features five vocal parts: Canto, Alto, Tenor, Quinto, and Basso. The music is written in 4/4 time with a common time signature 'C'. The Canto part begins with a treble clef and a common time signature, while the other parts use bass clefs. The key signature is one sharp (F#). The system contains five measures of music, with the Canto part having a melodic line and the other parts providing harmonic support.

6

The second system of the musical score continues the vocal parts from the first system. It begins with a measure number '6' at the start of the Canto staff. The system contains five measures of music, with a repeat sign at the end of the fourth measure. The Canto part has a melodic line, and the other parts provide harmonic support.

11

The third system of the musical score continues the vocal parts from the second system. It begins with a measure number '11' at the start of the Canto staff. The system contains six measures of music, with a repeat sign at the end of the sixth measure. The Canto part has a melodic line, and the other parts provide harmonic support.

17

1. 2.

23

1. 2.

Love Freed from Ignorance and Folly

M.8.1

The Fools' Masque

ANON.

[TREBLE] [BASS]

Measures 1-6 of the piece. The key signature is B-flat major (two flats). The time signature is 2/2. The treble staff begins with a treble clef and a key signature change to B-flat major. The bass staff begins with a bass clef and a key signature change to B-flat major. The music features a mix of eighth and quarter notes, with a repeat sign at the end of measure 6.

Measures 7-13. The treble staff has a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The bass staff continues the melody with eighth and quarter notes. The piece ends with a double bar line at measure 13.

Measures 14-20. The treble staff has a first ending bracket over measures 14-15 and a second ending bracket over measures 16-17. The bass staff continues the melody. A tempo change to [Fast] is indicated at measure 18. The piece ends with a double bar line at measure 20.

Measures 21-27. The treble staff has a first ending bracket over measures 21-22 and a second ending bracket over measures 23-24. The bass staff continues the melody. A tempo change to [Tempo 1] is indicated at measure 25. The piece ends with a double bar line at measure 27.

Measures 28-34. The treble staff has a first ending bracket over measures 28-29 and a second ending bracket over measures 30-31. The bass staff continues the melody. A tempo change to [Fast] is indicated at measure 32. The piece ends with a double bar line at measure 34.

Measures 35-40. The treble staff has a first ending bracket over measures 35-36 and a second ending bracket over measures 37-38. The bass staff continues the melody. The piece ends with a double bar line at measure 40.

M.8.2

Oh, what a fault, nay, what a sin


BEN JONSON

?ALFONSO FERRABOSCO II (c. 1575-1628)


[CANTUS] 

Oh, what a fault, nay, what a sin In Fate__

[BASS] 

5 


or__ For - tune had it been, So__ much beau - ty

9 

had__ been__ lost! Could the world with all her__

14 

cost, could__ the world with all her cost__

19 

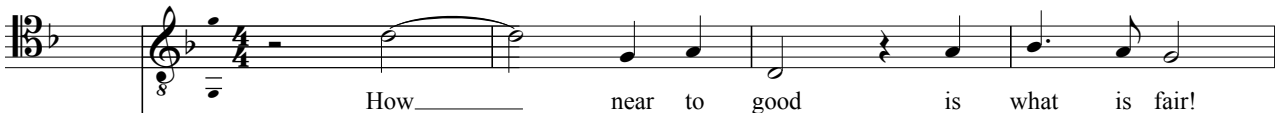
Have re - deem'd it? Have__ re - deem'd it?

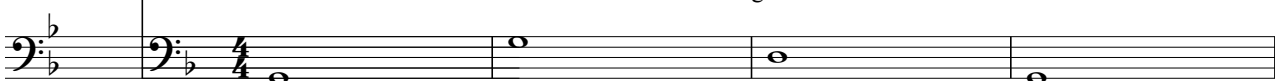
M.8.3


How near to good is what is fair!

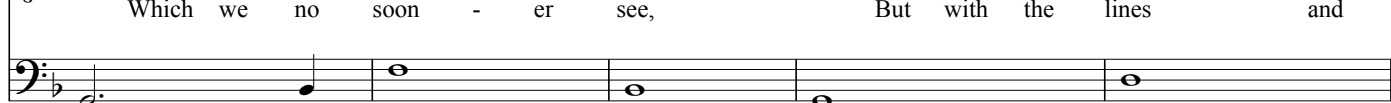
BEN JONSON


ALFONSO FERRABOSCO II (c. 1575-1628)

[CANTUS] 


[BASS] 

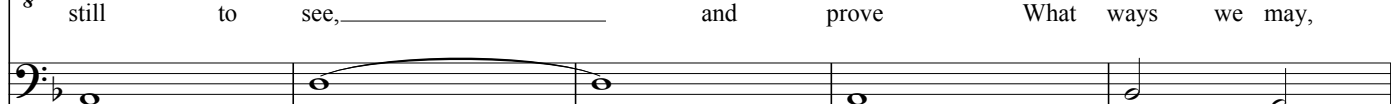
5 



10 



15 



20 



25 



30

8 griev'd to serve, we are not griev'd to serve.

Detailed description: This is a musical score for two staves, Treble and Bass clef, in a key with one flat (B-flat). The Treble staff begins with a treble clef, a key signature of one flat, and an octave sign (8). The lyrics are written below the notes. The Bass staff begins with a bass clef and a key signature of one flat. The lyrics are written below the notes. The music consists of a series of whole and half notes, with a final measure containing a whole note with a fermata.

M.8.4A

APPENDIX: Senses by unjust force banish'd

?BEN JONSON

?ALFONSO FERRABOSCO II (c. 1575-1628)

[CANTUS]

[BASS]

6

12

18

24

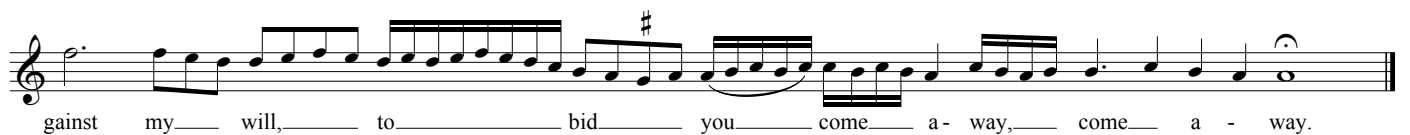
The Vision of Delight

M.9.1(a)

I was not wearier where I lay
(Version a: diplomatic transcription)

BEN JONSON

?NICHOLAS LANIER (1588-1666)



M.9.1(b)

I was not wearier where I lay (Version b: editorial reconstruction of basic melody)

BEN JONSON

?NICHOLAS LANIER (1588-1666)

[CANTUS]

I was not wea - ri - er where I lay By fro - zen Ti - tan's

[BASS]

5

side to - night, Than I am wil - ling now to stay And be a part of

9

your de - light. But I am urg - ed by the day, A -

13

gainst my will, to bid you come a - way, come a - way.

Pleasure Reconciled to Virtue

M.10.1

The Goats' Masque

ANON.

[TREBLE] [BASS]

6 11 17 23

3i

This musical score for 'The Goats' Masque' is written for Treble and Bass staves. It begins in 2/2 time and features a key signature of one sharp (F#). The score is divided into four systems, with measures 6, 11, 17, and 23 marked at the start of their respective systems. The first system (measures 1-5) includes a treble staff with eighth and sixteenth notes and a bass staff with half notes. The second system (measures 6-10) features a treble staff with eighth and sixteenth notes and a bass staff with half notes. The third system (measures 11-16) includes a treble staff with eighth and sixteenth notes and a bass staff with half notes. The fourth system (measures 17-22) includes a treble staff with eighth and sixteenth notes and a bass staff with half notes. The score concludes with a double bar line and repeat dots.

M.10.2

The First of the Prince's Masque

ANON.

[TREBLE] [BASS]

5

This musical score for 'The First of the Prince's Masque' is written for Treble and Bass staves. It begins in 2/2 time and features a key signature of one flat (Bb). The score is divided into two systems, with measure 5 marked at the start of the second system. The first system (measures 1-4) includes a treble staff with eighth and sixteenth notes and a bass staff with half notes. The second system (measures 5-8) includes a treble staff with eighth and sixteenth notes and a bass staff with half notes. The score concludes with a double bar line and repeat dots.



M.10.3

The Second [of the Prince's Masque]

[TREBLE] [BASS] ANON.

Measures 1-4 of the musical score for M.10.3. The key signature is one sharp (F#) and the time signature is common time (C). The treble staff begins with a measure rest, followed by a treble clef and a 2/2 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a measure rest, followed by a bass clef and a 2/2 time signature. The bass line starts on a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

Measures 5-8 of the musical score for M.10.3. The treble staff begins with a measure rest marked '5'. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

Measures 9-12 of the musical score for M.10.3. The treble staff begins with a measure rest marked '9'. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

M.10.4

The Third [of the Prince's Masque]

[TREBLE] [BASS] ANON.

Measures 1-4 of the musical score for M.10.4. The key signature is one sharp (F#) and the time signature is common time (C). The treble staff begins with a measure rest, followed by a treble clef and a 2/2 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a measure rest, followed by a bass clef and a 2/2 time signature. The bass line starts on a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

Measures 5-8 of the musical score for M.10.4. The treble staff begins with a measure rest marked '5'. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

Measures 9-12 of the musical score for M.10.4. The treble staff begins with a measure rest marked '10'. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

News from the New World
Discovered in the Moon

M.11.1

The Birds' Dance

ANON.

[TREBLE] [BASS]

Musical notation for measures 1-5. The key signature has two flats (B-flat and E-flat). The time signature is 3/2. The treble staff is labeled [TREBLE] and the bass staff is labeled [BASS]. The music begins with a double bar line. Measure 1: Treble has a half note B-flat, bass has a half note B-flat. Measure 2: Treble has a quarter note B-flat, eighth note A, quarter note G, bass has a half note B-flat. Measure 3: Treble has a quarter note F, eighth note E, quarter note D, bass has a half note B-flat. Measure 4: Treble has a quarter note C, eighth note B, quarter note A, bass has a half note B-flat. Measure 5: Treble has a quarter note G, eighth note F, quarter note E, bass has a half note B-flat. A repeat sign follows measure 5.

6

Musical notation for measures 6-10. Measure 6: Treble has a half note B-flat, bass has a half note B-flat. Measure 7: Treble has a quarter note B-flat, eighth note A, quarter note G, bass has a half note B-flat. Measure 8: Treble has a quarter note F, eighth note E, quarter note D, bass has a half note B-flat. Measure 9: Treble has a quarter note C, eighth note B, quarter note A, bass has a half note B-flat. Measure 10: Treble has a quarter note G, eighth note F, quarter note E, bass has a half note B-flat. A repeat sign follows measure 10.

11

Musical notation for measures 11-15. Measure 11: Treble has a half note B-flat, bass has a half note B-flat. Measure 12: Treble has a quarter note B-flat, eighth note A, quarter note G, bass has a half note B-flat. Measure 13: Treble has a quarter note F, eighth note E, quarter note D, bass has a half note B-flat. Measure 14: Treble has a quarter note C, eighth note B, quarter note A, bass has a half note B-flat. Measure 15: Treble has a quarter note G, eighth note F, quarter note E, bass has a half note B-flat. A repeat sign follows measure 15.

16

Musical notation for measures 16-20. Measure 16: Treble has a half note B-flat, bass has a half note B-flat. Measure 17: Treble has a quarter note B-flat, eighth note A, quarter note G, bass has a half note B-flat. Measure 18: Treble has a quarter note F, eighth note E, quarter note D, bass has a half note B-flat. Measure 19: Treble has a quarter note C, eighth note B, quarter note A, bass has a half note B-flat. Measure 20: Treble has a quarter note G, eighth note F, quarter note E, bass has a half note B-flat. A repeat sign follows measure 20.

21

Musical notation for measures 21-25. Measure 21: Treble has a half note B-flat, bass has a half note B-flat. Measure 22: Treble has a quarter note B-flat, eighth note A, quarter note G, bass has a half note B-flat. Measure 23: Treble has a quarter note F, eighth note E, quarter note D, bass has a half note B-flat. Measure 24: Treble has a quarter note C, eighth note B, quarter note A, bass has a half note B-flat. Measure 25: Treble has a quarter note G, eighth note F, quarter note E, bass has a half note B-flat. A repeat sign follows measure 25.

The Gypsies Metamorphosed

M.12.1

The Gypsies' Masque

ANON.

[TREBLE] [BASS]

Measures 1-6 of the piece. The treble staff begins with a treble clef and a common time signature, then changes to 3/2 time. The bass staff begins with a bass clef and a common time signature, then changes to 3/2 time. The music features a key signature of one sharp (F#) and a 3/2 time signature. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

7

Measures 7-12 of the piece. The treble staff continues the melody with eighth and sixteenth notes. The bass staff features a triplet of eighth notes in measure 10, marked with a '3i' and a bracket. The key signature remains one sharp (F#) and the time signature is 3/2.

13 [Fast]

Measures 13-19 of the piece. The tempo marking '[Fast]' appears above the treble staff in measure 13. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/2. The melody in the treble staff is more active, featuring eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

20



Measures 20-24 of the piece. The treble staff continues the melody with eighth and sixteenth notes. The bass staff features a triplet of eighth notes in measure 20, marked with a '3i' and a bracket. The key signature remains two sharps (F# and C#) and the time signature is 2/2. The piece concludes with a final cadence in measure 24.

M.12.2



From the famous Peak of Derby

BEN JONSON

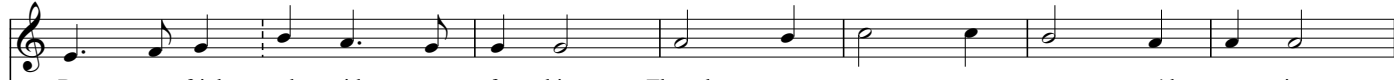
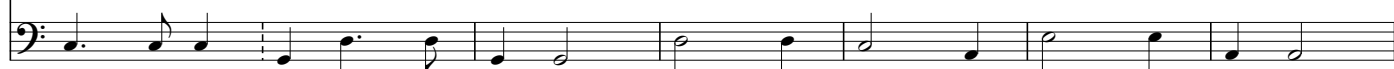
ROBERT JOHNSON (c. 1583-1633)

CANTUS  


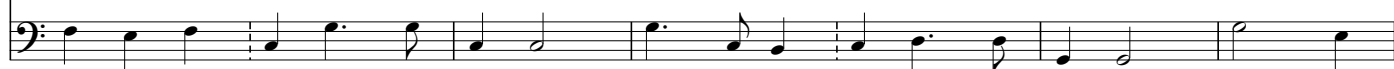
From the fa - mous Peak of Der - by And the De - vil's Arse that's hard by,

7  



Where we year - ly make our mus - ters, There the Gyp - sies throng in clus - ters.

13  

Be not fright - ed with our fa - shion, Though we seem a tat - ter'd na - tion;

20  

We ac - count our rags our rich - es, So our tricks ex - ceed our stit - ches. Give us

27  

bac - on, rinds of wal - nuts, Shells of cock - els, and of small nuts, Rib - bons,

35  


bells, and saf - fron lin - en, And all the world is _____ ours to win in.

M.12.3

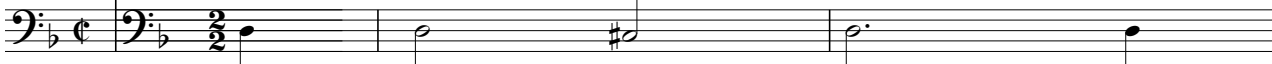
To the old, long life and treasure

BEN JONSON

ANON.

[CANTUS] 


To the old, long life and treas - ure, To the
To the wit - ty, all clear mir - rors, To the

[BASS] 


3 

young, all health and pleas - ure; To the fair, their face With e -
fool - ish, their dark er - rors; To the lov - ing sprite, A sec -



6 

ter - nal grace, And the foul to be lov'd at leis - ure.
ure de - light, To the jea - lous, his own false ter - rors.



Why, this is a sport

BEN JONSON

EDMUND CHILMEAD (1610-54)

The Gypsies, Patrico and Jackman

JACKMAN
[CANTUS]

PATRICO
[BASSUS]

[BASS]

Why, this is a sport, See it north, see it south, For the

3

For the court's own mouth. Come Wind - sor, the

6

town, With the may - or, and op - pose, We'll put them all down, Down, down,

9

down like my hose. A gyp - sy in his shape More calls the be -

12

Or the ape on his shoul - der.

hold - er Than the fel - low with the ape,

15

He's a sight that will take An old judge from his wench, Ay, and

18

keep him a - wake, Yes, a - wake on the bench; And has so much

21

Ay, — forth i' - their worth, Though he sit i' - the stocks, He will draw the girls — forth,

24

smocks. Tut, a man's a man; Let the clowns with their sluts Come—

27

mend— us if they can,

If they can, for their guts.

C3

30

— Come— mend us, come lend us their shouts and their

34

Like thun - der, and won - der at Pto - le - my's

noise, Like thun - der, and won - der at Pto - le - my's

38

boys. Come mend us, come lend us their shouts and their noise, Like

boys. Come mend us, come lend us their shouts and their noise, Like

41

thun - der, and won - der at Pto - le - my's boys.

thun - der, and won - der at Pto - le - my's boys.

M.12.5/1

An old man is a bed full of bones

TRADITIONAL

TUNE

5

The image shows two staves of musical notation for the tune 'An old man is a bed full of bones'. The first staff is labeled 'TUNE' and the second staff is labeled '5'. Both staves are in G major (one sharp) and 4/4 time. The melody consists of a series of eighth and quarter notes, with some rests. The second staff begins with a measure rest of 5 measures.

M.12.5/2

Cock Lorel would needs have the devil his guest
(Tune: An old man is a bed full of bones)

BEN JONSON

TRADITIONAL

[CANTUS]

1. Cock Lor - el would needs have the dev - il his guest, And
2. His stom - ach was queas - y for com - ing there coach'd, The

3

bad him once in - to the Peak to din - ner, Where nev - er it the fiend had
jog - ging had caus - ed some crud - it - ies rise. To help it he call'd for a

6

such a feast Pro - vid - ed him yet at the charge of a sin - ner.
Pur - it - an poach'd, That us - ed to turn up the eggs of his eyes.

1. 2.

The image shows the musical notation for the cantus 'Cock Lorel would needs have the devil his guest'. It is in G major (one sharp) and 4/4 time. The notation includes two systems of music. The first system has two staves, each with two lines of lyrics. The second system has two staves, each with two lines of lyrics. The notation includes various musical symbols such as notes, rests, and repeat signs. The lyrics are written below the notes.

3
And so, recovered unto his wish,
He sat him down and he fell to eat;
Promoter in plum-broth was his first dish,
His own privy kitchen had no such meat.

4
Yet though with this he much were taken,
Upon a sudden he shifted his trencher
As soon as he spied the bawd and bacon,
By which you may note the devil's a wencher.

5

Six pickled tailors sliced and cut,
Sempsters, tirewomen, fit for his palate,
With feathermen and perfumers, put
Some twelve in a charger to make a grand salad.

7

Then carbonadoed and cooked with pains
Was brought up a cloven sergeant's face;
The sauce was made of his yeoman's brains
That had been beaten out with his own mace.

9

The very next dish was the mayor of a town,
With a pudding of maintenance thrust in his belly,
Like a goose in the feathers dressed in his gown,
And his couple of hench-boys boiled to a jelly.

11

The chine of a lecher too there was roasted,
With a plump harlot's haunch and garlic,
A pandar's pettitoes that had boasted
Himself for a captain, yet never was warlike.

13

To these an overgrown justice of peace,
With a clerk like a gizzard trussed under each arm,
And warrants for sippets, laid in his own grease,
Set o'er a chafing dish to be kept warm.

15

All which devoured, he then for a close
Did for a full draught of Derby call.
He heaved the huge vessel up to his nose,
And left not till he had drunk up all.

17

And there he made such a breach with the wind,
The hole too standing open the while,
That the scent of the vapour before and behind
Hath foully perfumed most part of the isle.

19

From which wicked weed, with swine's flesh and ling,
Or anything else that's feast for the fiend,
Our Captain and we cry 'God save the King!'
And send him good meat and mirth without end.

6

A rich fat usurer stewed in his marrow,
And by him a lawyer's head and green sauce,
Both with his belly took in like a barrow,
As if till then he never had seen sauce.

8

Two roasted sheriffs came whole to the board
(The feast had nothing been without 'em);
Both living and dead they were foxed and furred,
Their chains like sausages hung about 'em.

10

A London cuckold, hot from the spit,
And when the carver up had broke him,
The devil chopped up his head at a bit,
Both horns were very near like to have choked him.

12

A large fat pasty of midwife hot,
And for a cold baked meat into the story,
A reverend painted lady was brought,
Was confined in crust till now she was hoary.

14

The jowl of a jailor served for fish,
A constable soused with vinegar by,
Two aldermen lobsters asleep in a dish,
A deputy tart, a churchwarden pie.

16

Then from the table he gave a start,
Where banquet and wine were nothing scarce
All which he flirted away with a fart,
From whence it was called the Devil's Arse.

18

And this was tobacco, the learned suppose,
Which since in country, court, and town,
In the devil's clyster-pipe smokes at the nose
Of polecat and madam, of gallant and clown.

APPENDIX: To the old long life and treasure (catch)

BEN JONON

SAMUEL WEBBE SENIOR(1740-1816)

Brisk

VOICE I
To the old, to the old, long life and trea - sure,

VOICE II
Long life and trea - sure, To the young, to the young, all health,

VOICE III
To the young, all health, all health and plea - sure, to the

5
to the old, long life and trea - sure, to the
all health and plea - sure, to the young, all health and plea - sure,
fair, their face With e - ter - nal grace, And the foul to be lov'd at lei - sure.

9
old long life, to the old, long life and trea - sure, to the
to the young, all health and plea - sure, to the young all health, to the
To the fair, to the fair, to the

13
old, long life, long life and trea - sure. II
young, all health and plea - sure, to the young, all health and plea - sure. III
fair, their face With e - ter - nal grace, And the foul to be lov'd at lei - sure. I

The Masque of Augurs

M.13.1

The Bears' Dance

ANON.

[TREBLE] [BASS]

Measures 1-5 of the piece. The treble staff (labeled [TREBLE]) is in 2/2 time and contains a series of eighth and sixteenth notes. The bass staff (labeled [BASS]) is in 2/2 time and contains a series of eighth and sixteenth notes. The key signature has one flat (B-flat).

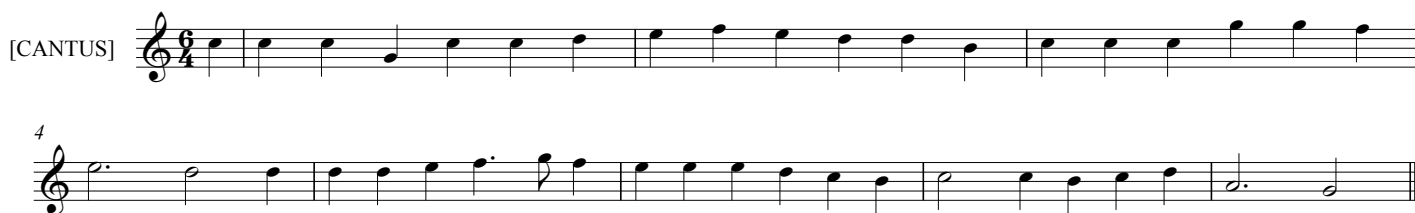
6

Measures 6-11 of the piece. The treble staff (labeled 6) contains a series of eighth and sixteenth notes. The bass staff contains a series of eighth and sixteenth notes. The key signature has one flat (B-flat). The piece ends with a double bar line and repeat dots.

M.13.2/1

Jog on

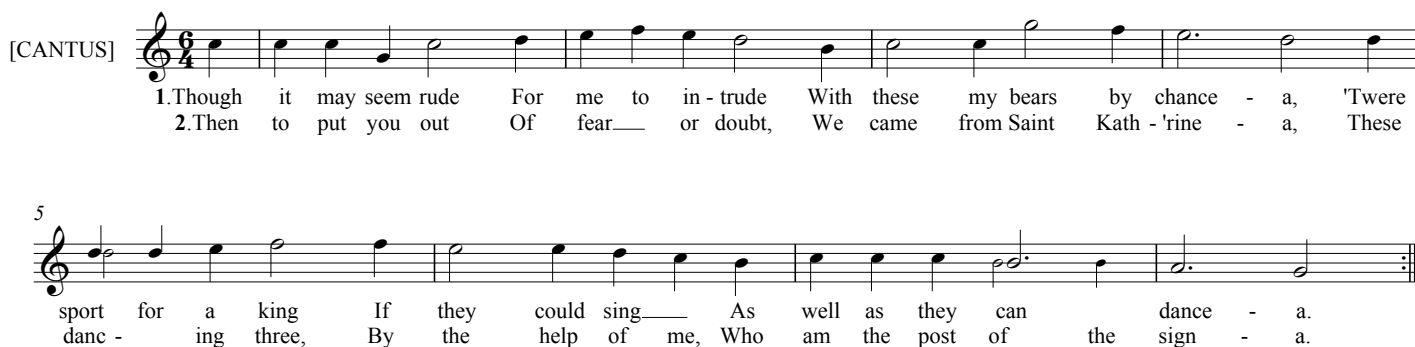
TRADITIONAL



M.13.2/2

Though it may seem rude (Tune: Jog on)

TRADITIONAL



3
We sell good ware,
And we need not care
Though court and country knew it;
Our ale's o' the best,
And each good guest,
Prays for their souls that brew it.

5
Who has once there been
Comes thither again,
The liquor is so mighty;
Beer strong and stale,
And so is our ale,
And it burns like *aqua-vitae*.

7
The wives of Wapping,
They trudge to our tapping,
And still our ale desire;
And there sit and drink
Till they spew and stink,
And often piss out our fire.

9
If their brains not be well,
Or their bladders do swell
To ease them of their burden,
My lady will come
With a bowl and a broom,
And her handmaid with a jordan.

4
For any alehouse
We care not a louse,
Nor tavern in all the town-a;
Nor the Vintry Cranes,
Nor St Clement's Danes,
Nor the Devil can put us down-a.

6
To a stranger there,
If any appear,
Where never before he has been,
We show th'iron gate,
The wheel of St Kate,
And the place where the priest fell in.

8
From morning to night,
And about to daylight,
They sit and never grudge it;
Till the fishwives join
Their single coin,
And the tinker pawns his budget.

10
From court we invite
Lord, lady, and knight,
Squire, gentleman, yeoman, and groom;
And all our stiff drinkers,
Smiths, porters, and tinkers,
And the beggars shall give ye room.

M.13.3

Do not expect to hear of all

BEN JONSON

NICHOLAS LANIER (1588-1666)

[CANTUS]

Do not ex - pect to hear of all
Thus much the Fates would have con - ceal'd

[BASS]

3

Your good at once, lest it fore - stall Some sweet
From us the gods, lest being re - veal'd, Our pow'rs

[BASS]

6

- ness would be new; It is e - nough your peo - ple
— would en - vy you.

[BASS]

10

learn The rev - 'rence of their peace, As well as stran - gers do dis - cern The

[BASS]

14

glor - ies, by th'in - crease; And that your prince - ly au - gur here, your son,

[BASS]

Suggested realization of ornament signs:

18

Do by his fa - ther's lights his cours - es run.

[BASS]

[Dal. §]

Time Vindicated to Himself
and to his Honours

M.14.1

Half Hannikin

TRADITIONAL

TUNE

5

9


The Fortunate Isles and their Union

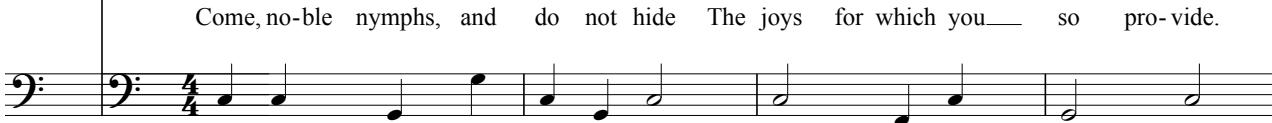
M.15.1/1


Come, noble nymphs, and do not hide (Setting 1)

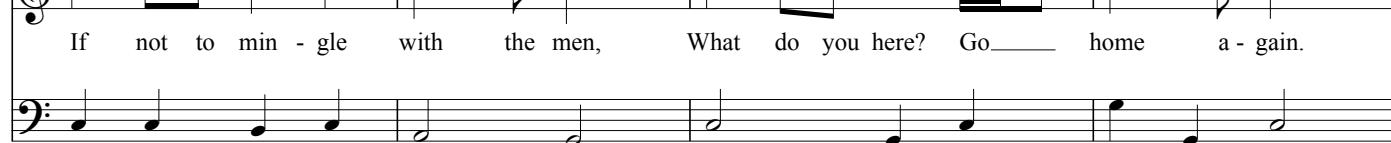
BEN JONSON


ANON.

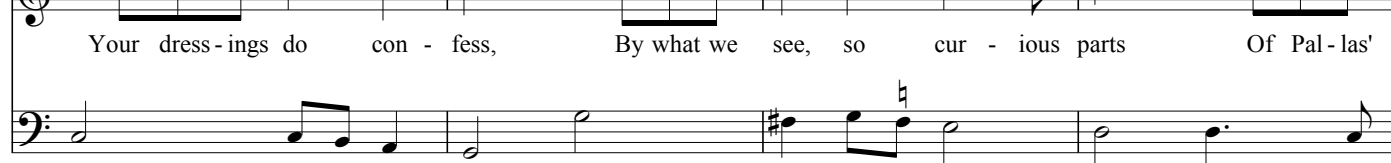
[CANTUS] 

[BASS] 

5 



9 



13 



M.15.1/2

Come, noble nymphs, and do not hide (Setting 2)

BEN JONSON

WILLIAM WEBB (c. 1600-57)

[CANTUS]

Come, come, no - ble nymphs, and do not hide The
 Why do you wear the silk-worm's toils, Or
 Why do you smell of am - ber - gre - ece, Of

[BASS]

4

joys for which you so pro - vide. If not to
 glo - ry in the shell - fish spoils, Or strive to
 which was form - ed Nep - tune's niece, The queen of

7

min - gle with us men, What make you you
 show the un - gains less you ore can, That Like you sea - have born

10

here? Go home a - gain. Your
 gath - er'd on the shore, Where
 Ve nus, love a man? Try,

12

dress - ings do con - fess, By what we see, so cur - ious parts Of
 of to make a stock To graft the green - er em - 'rald on, Or
 put your - selves un - to't. Your looks, and smiles, and thoughts that meet, Am -

14

Pal - las' and A - rach - ne's arts, That you could mean no less.
 any bet - ter - wa - ter - ed stone, Or ru - by of the rock?
 bro - sian hands, and sil - ver feet, Do prom - ise you will do't.

The King's Entertainment at Welbeck

M.16.1

What softer sounds are these

BEN JONSON

WILLIAM LAWES (1602-45)

(JOY)
[CANTUS 1]

(DELIGHT)
[CANTUS 2]

[BASS]

What soft - er sounds are these sa - lute the ear From the large cir - cle of the

hem - i - sphere, As if the cen - tre of all sweets met here?

It is the breath and

soul of ev - 'ry - thing, Put forth by earth, by na - ture, and the spring, To speak the

The joy of plants,

'Wel - come', the 'Wel - come' of the King. The spir - it of

The smell and ver - dure of the bow'rs,

flow'rs, The wa - ter's

23

With the showers Dis - til - ling on the new - fresh bow'rs;
mur - mur, Dis - til - ling on the new - fresh bow'rs;

27

The whis - tling winds and birds, that sing 'Wel - come, wel - come',
The whis - tling winds and birds, that sing

32

'Wel - come, wel - come' to our roy - al King.
'Wel - come, wel - come, wel - come, [wel - come' to our roy - al King.]

37 CHORUS

[CANTUS 1]

'Wel - come, O wel - come' is the gen - er - al voice, Where -

[CANTUS 2]

'Wel - come, [O wel - come' is the gen - er - al voice, Where -

[TENOR]

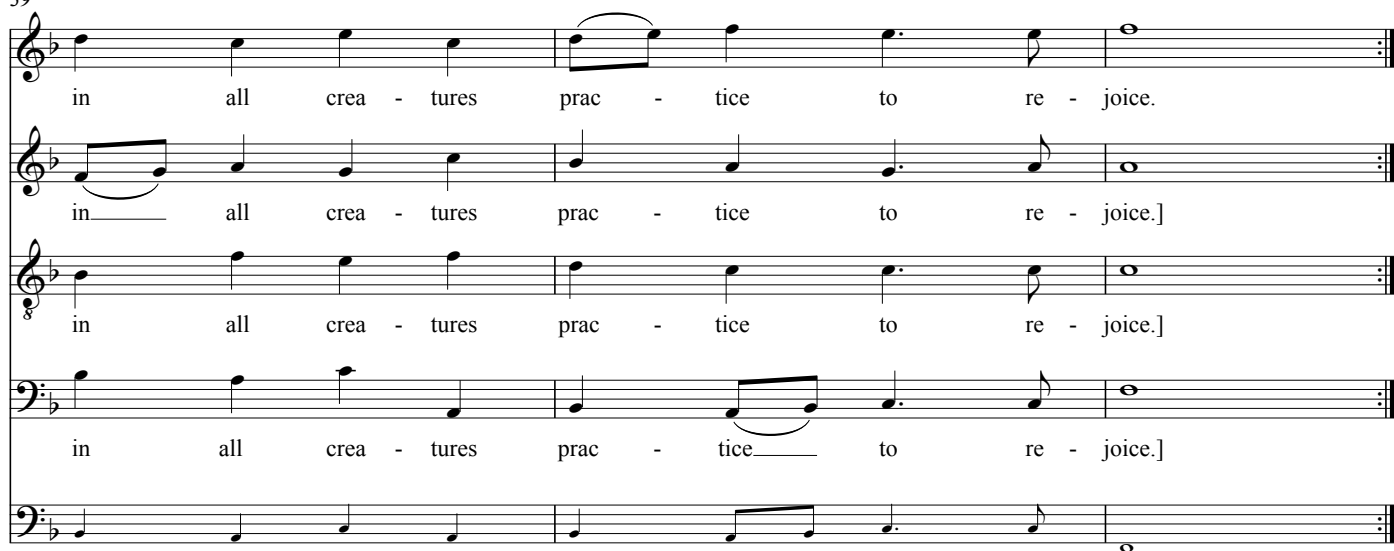
'Wel - come, [O wel - come' is the gen - er - al voice, Where -

[BASSUS]

'Wel - come, [O wel - come' is the gen - er - al voice, Where -

[BASS]

'Wel - come, [O wel - come' is the gen - er - al voice, Where -



in all crea - tures prac - tice to re - joyce.

in all crea - tures prac - tice to re - joyce.]

in all crea - tures prac - tice to re - joyce.]

in all crea - tures prac - tice to re - joyce.]

in all crea - tures prac - tice to re - joyce.]

The musical score is written for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "in all creatures practice to re-joyce." The Soprano part has a melisma on "practice" (prac - tice) with a long note. The Alto and Tenor 1 parts have a melisma on "practice" (prac - tice) with a long note. The Tenor 2 and Bass parts have a melisma on "practice" (prac - tice) with a long note. The lyrics are: "in all creatures practice to re-joyce." The Soprano part has a melisma on "practice" (prac - tice) with a long note. The Alto and Tenor 1 parts have a melisma on "practice" (prac - tice) with a long note. The Tenor 2 and Bass parts have a melisma on "practice" (prac - tice) with a long note.

Non-Dramatic Verse (N)

Epigrams

Underneath this stone doth lie

BEN JONSON

RICHARD JOHN SAMUEL STEVENS (1757-1837)

Largo andante sostenuto

SOPRANO Un - der - neath this stone doth lie

ALTO Un - der - neath this stone doth lie

TENOR 1 Un - der - neath this stone doth lie As much

TENOR 2 Un - der - neath this stone doth lie

BASS Un - der - neath this stone doth lie

5

As much vir - tue as cou'd

As much vir - tue, much vir - tue as cou'd

vir - tue, much vir - tue, much vir - tue as cou'd

As much vir - tue as cou'd

As much vir - tue as cou'd

9

die; Which when a - live did vig - our give, did vig - our, vig - our,

die; Which when a - live did vig - our give, did vig - our, vig - our,

die; Which when a - live did vig - our, vig - our give, did vig - our, vig - our,

die; Which when a - live did vig - our, vig - our give, did vig - our, vig - our,

die; Which when a - live did vig - our, vig - our give, did vig - our, vig - our,

12

give To as much beau - - - ty to as much

give To as much beau - - - ty to as much

give To as much beau - - - ty to as much

give To as much beau - - - ty to as much

give To as much beau - - - ty To as much

16

beau - - ty as cou'd live. *tr*

- - ty as cou'd live. *tr*

To as much beau - - ty as cou'd live.

beau - ty, much beau - - ty as cou'd live.

beau - - - ty as cou'd live.

The Forest

Drink to me only with thine eyes (Setting 1)

BEN JONSON

HENRY HARRINGTON (1727-1816)

Affettuoso

[TREBLE 1] Drink to me on - ly with thine eyes, And I will pledge with
Or leave a kiss but in the cup, And I'll not look for

[TREBLE 2] Drink to me on - ly with thine eyes, And I will pledge with
Or leave a kiss but in the cup, And I'll not look for

[BASS] Drink to me on - ly with in thine eyes, And I will pledge with
Or leave a kiss but in the cup, And I'll not look for

4

1. mine; wine. The thirst that from the soul doth rise Doth
2. mine; wine. The thirst that from the soul doth rise Doth

mine; wine. The thirst that from the soul doth rise Doth

8

ask a drink di - vine; But might I of Jove's

ask a drink di - vine; But might I of Jove's

ask a drink di - vine; But might I of Jove's

11

nec - tar sup, I would not change for thine.

nec - tar sup, I would not change for thine.


nec - tar sup, I would not change for thine.

2
 I sent thee late a rosy wreath,
 Not so much honouring thee
 As giving it a hope that there
 It could not withered be.
 But thou thereon didst only breathe
 And sent'st it back to me:
 Since when it grows, and smells, I swear,
 Not of itself, but thee.


Drink to me only with thine eyes (Setting 2)*


BEN JONSON

ANON.


[VOICE] 

1. Drink to me on - ly with thine eyes, And I will pledge with
 2. The thirst that from the soul doth rise Doth ask a drink di -
 3. I sent thee late a rosy wreath, Not so much hon - our - ing
 4. But thou there - on didst on - ly breathe, And sent'st it back to

[BASS] 

4 

mine; Or leave a kiss but in the cup, And
 vine; But might I of Jove's nec - tar sup, I
 thee As giv - ing it a hope that there It
 me: Since when it grows, and smells, I swear, Not



7 

I'll not look for wine, And I'll not look for wine.
 would not change for thine, I would not change for thine.
 could not with - er'd be, It could not with - er'd be.
 of it - self, but thee, Not of it - self but thee.



*The numbering in the vocal line presumably indicate keyboard fingerings

Drink to me only with thine eyes (Setting 3)

BEN JONSON

MR ANDREWS

SYMPHONY
& VOICE

[BASS]

Sym[phony]:



5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' and a slur. The bass line consists of eighth and sixteenth notes, also with triplets indicated. The score is handwritten on aged paper.

9

1. Drink to me on - ly with thine eyes, And
2. I sent thee late a ros - y wreath, Not

13

I will pledge with mine; Or leave a kiss but in the cup, And
so much hon - 'ring thee As giv - ing it a hope that there It

17 [Symphony]

I'll not look for wine,
could not with-er'd be, and it could not with-er'd

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is in 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The melody features several triplet markings (groups of three notes beamed together) and a fermata over a note in the fourth measure. The lyrics are written below the treble staff, aligned with the notes. The first line of lyrics is 'I'll not look for wine, could not with-er'd be,' and the second line is 'and it could not with-er'd'. The word 'and' is positioned between the first and second lines of lyrics, corresponding to a measure where the melody has a fermata.

[Symphony]

21

wine.
be.

The thirst that from the
But thou there-on didst

25

soul doth rise Doth ask a drink di - vine;
on - ly breathe And sent'st it back to me:

But might I of Jove's
Since when it grows, and

29

nec - tar sup I would not change for thine,
smells, I swear, Not of it - self, but thee,

I would not change - [for
not of it - self, but

33

[Symphony]

thine] -
thee, -

I
not

38

would not change for thine
of it - self, but thee,

I would not change for thine.
not of it - self, but thee.

Drink to me only with thine eyes (The Thirsty Lover) (Setting 4)

BEN JONSON

Legerement

?JAMES OSWALD (1710-69)

Sym[phony]:

SYMPHONY
& VOICE

[BASSO
CONTINUO]

SYMPHONY
& VOICE

[BASSO
CONTINUO]

7

4

7

8

1. Drink to me on - ly with thine eyes, And
2. I sent thee late a ros - y wreath, Not

11

I will pledge with mine; Or leave a kiss but in the cup, And
so much hon' - ring thee As giv - ing it a hope that there It

6 6

15

I'll not look for wine, and I'll not look for wine. The But
could not with - er'd be, it could not with - er'd be.

6 6 7
4 #

19

thirst__ which in my soul does rise Doth ask__ a drink__ di - vine; But
 thou there - on didst on - ly brea - the And sent'st__ it back__ to me: Since

6 6 6

23

might__ I of Jove's nec - tar sup,__ I wou'd__ not change for thine, I
 when__ it grows, and smells,_ I swear,_ Not of__ it - self, but thee, not

b 6 #5 6

27

Sym[phony]:
 wou'd not change for thine.
 of__ it - self, but thee.

6 6 6 6 4 6

Drink to me only with thine eyes (Setting 5)

BEN JONSON

THOMAS LINLEY SENIOR (1733-95)

All[egr]o

TREBLE 1

TREBLE 2

BASS

BASSO

Drink to me on - ly with thine eyes, _____ with thine_

Drink to me on - ly with thine

8

eyes, drink to me on - ly with thine_ eyes, And I will pledge with_ mine;

eyes, _____ with_ thine_ eyes, And I will pledge with_ mine;

Drink to me on - ly with thine eyes, And I will pledge with mine;

16

p Breathe but a kiss in - to_ the_ cup, breathe but a kiss in - to_ the_

[*p*] Breathe but a kiss in - to_ the_ cup, breathe but a kiss in - to_ the_

[*p*] Breathe but a kiss in - to the cup, breathe but a kiss in - to the

p *p*

cup, And I'll not ask for wine, I'll not ask, not

cup, And I'll not ask, not ask for wine, I'll not ask not

cup, And I'll not ask, not ask for wine, I'll not ask not

cup, And I'll not ask, not ask for wine, I'll not ask not

ask for wine. wine. The thirst that from the soul, that from the

ask for wine. wine. The thirst that from the soul,

ask for wine. wine. The thirst that from the soul,

ask for wine. wine. The thirst that from the soul,

soul de - rives De - mands, de - mands, de - mands a drink di -

de - rives De - mands, de - mands a drink di -

soul de - rives De - mands de - mands a drink di -

soul de - rives De - mands de - mands a drink di -

46

vine; But could I of Jove's nec - tar

vine; But could I of Jove's nec - tar

vine; But could I of Jove's nec - tar sip, Jove's nec - tar

53

sip, I would not bar - ter thine, but could I of Jove's

sip, I would not bar - ter thine, but could I of Jove's

sip, I would not bar - ter thine, but could I of Jove's

60

nec - tar sip, I would not bar - ter thine. The thine I sent thee

nec - tar sip, I would not bar - ter thine. thine.

nec - tar sip, I would not bar - ter thine. thine.

67

late a rose - ate wreath, _____ a rose - ate wreath, I

I sent thee late a rose - ate wreath, _____

I

74

sent thee late a rose - ate wreath, Not so much hon' - ring thee

_____ a _____ rose - ate wreath, Not so much hon' - ring thee

sent thee late a rose - ate wreath, Not so much hon' - ring thee

81

p As think - ing that on thy fair breast, as think - ing that on

[*p*] As think - ing that on thy fair breast, as think - ing that on

[*p*] As think - ing that on thy fair breast, as think - ing that on

p

88

thy fair breast It could not with - er'd be, it could not,

thy fair breast It could not, could not with - er'd be, it could not,

thy fair breast It could not, could not with - er'd be, it could not,

thy fair breast It could not, could not with - er'd be, it could not,

[f]

f

[f]

f

95

could not with - er'd be. I be. And thou there - on didst on - ly

could not with - er'd be. be. And thou there - on didst

could not with - er'd be. be. And thou there -

1. 2.

102

breathe, didst on - ly breathe, didst, breathe, didst breathe And

on - ly breathe didst breathe didst breathe, didst on - ly breathe And

-on didst on - ly breathe, didst breathe, didst on - ly breathe And

109

sent'st it back to me: Since which it grows, and smells, I

116

grows, and smells, I swear Not of it - self, but thee, I swear not of it -
grows, and smells, I swear Not of it - self, but thee, since which it
swear, and smells, I swear Not of it - self, but thee, since which it

124

self, but thee, I swear, Not of it - self, but thee. And thee.
grows, and smells, I swear, Not of it - self, but thee. thee.
grows, and smells, I swear, Not of it - self, but thee. thee.

Drink to me only with thine eyes (Setting 6)

BEN JONSON

ANON.

Andante Affettuoso

SYMPHONY
& VOICE

BASSO

vine; But__ might I of Jove's nec - tar__ sup, I would not__ change for__

5 6 6 3 6 6 5 6 7

thine, I__ would not__ change for thine. The thine.

6 6 6 7 3 5 6 5 6

5 6 6 5 3

2.
 I sent thee late a rosy wreath,
 Not so much honouring thee
 As giving it a hope that there
 It could not withered be.
 But thou thereon didst only breathe
 And sent'st back to me:
 Since when it grows, and smells, I swear,
 Not of itself, but thee.

The Underwood

N.2.1

Hear me, O God!

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

VOICE/
TREBLE VIOL

1a. Hear me, O God!
2a. Who more can crave

A bro - ken
Than thou hast

TENOR VIOL I

TENOR VIOL III

TENOR VIOL III

BASS VIOL

4

heart
done?

Is
That

my
gav'st

best part:
a son

Use
To

still
free

thy
a

7

rod,
slave,

That I
First made

may
of

prove
naught

There - in
With all

thy _____
since _____

10

love. brought. **1b.If** **2b.Sin,** thou death, hadst and not hell Been stern glo - rious to me, name

14

But left me free, I had for - got My -
Quite ov - er - came, Yet I re - bel, And

17

self slight and thee. the same. **1c.For** **2c.But**

21

sin's I'll so come sweet, in, As minds ill
Be - fore my

24

bent loss Rar - ely now re - pent, be - gin, Un - - til they
As - sure to

27

meet win, Their pun - ish - ment.
Be - neath the cross.

N.2.2

See, the chariot at hand here of Love

BEN JONSON

?JOHN GAMBLE (d.1687)

[CANTUS]

1. See, the char - - iot at hand here of Love, Where-
 2. Do but look on her eyes, they do light All
 3. Have you seen but a white li - ly grow, Be -

[BASS]

4

in my la - dy rid - eth! Each that draws is a swan or a
 that Love's world com - pris - eth! Do but look on her hair, it is
 fore rude hands hath touch'd it? Have you mark'd but the fall of the

7

dove And whilst the coach Love guid - eth. As she
 bright As Love's star when it ris - eth! Do but
 snow Be - fore the earth hath smutch'd it? Have you

10

goes, all hearts do du - ty Un - to her
 mark, her fore - head's smoo - ther Than words that
 felt the wool of bea - ver? Or swan's down

13

beau - ty; And, en - am - or - ed, do wish, so they
 soothe her! And from her smelt rais - ed, do wish, so they
 ev - er? Or have smelt to the bud of of the bri -

15

might grace ar? But en - joy such a sight, That they still were to run by her
Sheds it - self through the face, As a - lone there tri - umphs to the
Or the nard in the fire? Or have tas - ted the bag of the

18

side, Through the woods, through the seas, Whe - ther
life All the gain, all the good, [all the
bee? Oh so white! Oh so soft! [Oh so

21

she will ride, whe - ther she would ride.
good,] of such el - e - men - tal strife.
sweet is she,] Oh so sweet is she!

N.2.3


For Love's sake, kiss me once again


BEN JONSON

?ROBERT JOHNSON (c. 1583-1633)


[CANTUS] 

For Love's sake, kiss me — once a - gain; I

[BASS] 

4 

long, and — should not beg in vain: Here's none to spy or



7 

see. Why should we doubt or stay? I'll kiss as light - ly as the



10 

bee, That does but touch his flower, and — flies a - way.



N.2.4/1

Come, with our voices let us war (Setting 1)

BEN JONSON

ANON.

[CANTUS 1] Come, come, with our voi - ces let us war, And chal - lenge all the

[CANTUS 2]

[BASS]

6

spheres, Till each of us be made a star, And all the world turn ears.

[illegible]

16

is? What tree or stone doth want a soul? What man but must lose

22

Mix then our notes, that we may prove To stay the run - ning floods, his?

28

To make the moun - tain quar - ries move, And call the walk - ing woods. What need of

33

mine? Do you but sing, Sleep and the graves will wake. No tunes are

37

They say that sweet, nor words have strings, But what those lips do make.

41

an - gels mark each deed, And ex - er - cise be - low, And out of in - ward pleas - ure feed On

46

what they view - ing know. Oh, sing not you then, lest the best, Of an - gels

51

should be driven To fall a - gain, at such a feast, Mis - tak - ing earth for heaven.

55

Let us rather both our souls be strain'd To meet their high de - sire;

59

So they in state of grace re - tain'd May wish us of their choir.

N.2.4/2

Come, with our voices let us war (Setting 2)

BEN JONSON

JOHN WILSON (1595-1674)

[CANTUS 1] 

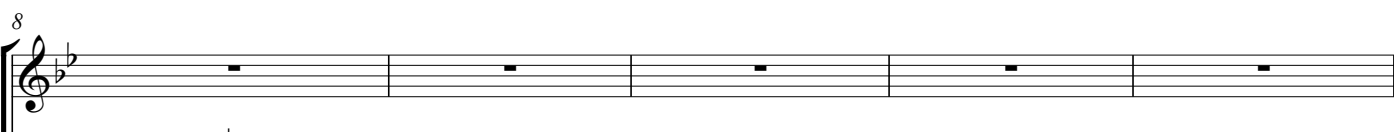
[CANTUS 2] 


[BASS] 

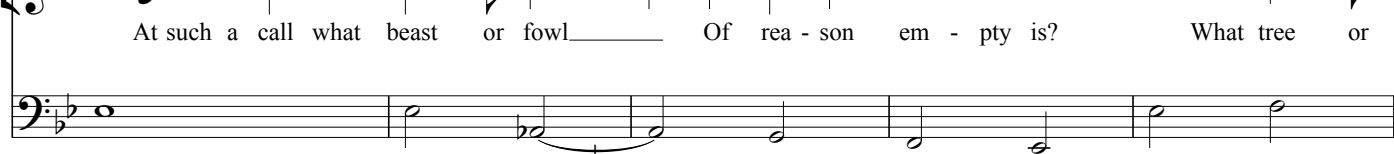
4 

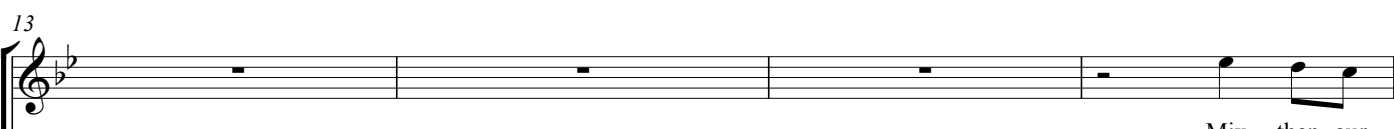






8 





13 





17

notes, that we may prove To stay the run - ning floods, To make the

20

moun - tain quar - ries move, And call the walk - ing woods.

23

Mix then our notes, that we may prove To stay the run - ning floods, To make the

Mix then our notes, that we may prove To stay the run - ning floods, To make the

27

moun - tain quar - ries move, And call the walk - ing woods. What need of mine? Do

31

you but sing, Sleep and the grave will wake. No tunes are sweet, nor____

36

____ words have sting, But what those lips do make. They say the an - gels mark each

40

deed, And ex - er - cise be - low, And out of in - ward pleas - ure feed On

44

what_ they_ view - ing know. Oh,____ sing not you then,____ lest the best Of

48

an - gels should be driv - en To fall a - gain, at such a feast____ Mis - tak - ing earth for

52

Nay, ra - ther both our souls be strain'd To meet_ their_ high des - ire;
hea - ven.

57

So they in state_ of grace re - tain'd May wish us of their choir.

61 **CHORUS**

Nay, ra - ther both our souls be strain'd To meet_ their_ high des - ire;

65

So they in state_ of grace re - tain'd May wish us of their choir.

N.2.5

Do but consider this small dust

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

ALTUS

BASSUS

Do but con - sid - er this small dust Here

[Do but con - sid - er this small dust Here

3

run - ning in this glass, By a - toms mov'd: Could you be - lieve that

run - ning in this glass, By a - toms mov'd: Could you be - lieve that

6

this The bo - dy ev - er was Of one that lov'd?

this The bo - dy ev - er was Of one that lov'd?

9

And in his mis - tress' flames, play - ing like the fly, Burnt to cin - ders

And in his mis - tress' flames, play - ing like the fly, Burnt to cin - ders

12

by her eye? Yes; and in death, as life, un - blest,

by her eye? Yes; and in death, as life, un - blest,

15

To have't ex - press'd, Ev - en ash - es of lov - ers find no rest.

To have't ex - press'd Ev - en ash - es of lov - ers find no rest.]

N.2.6

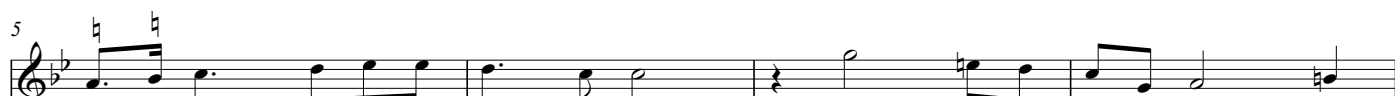
Or scorn or pity on me take

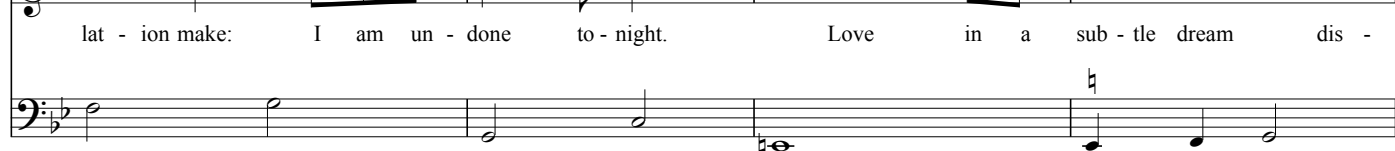
BEN JONSON

JOHN WILSON (1595-1674)

[CANTUS] 


[BASS] 

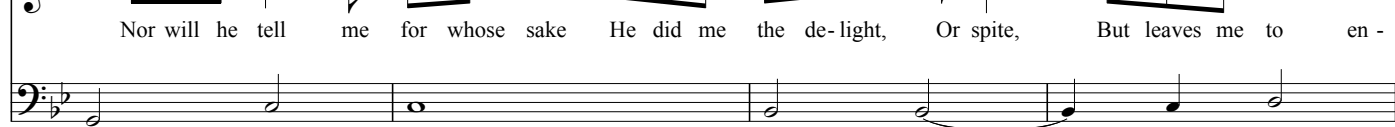
5 




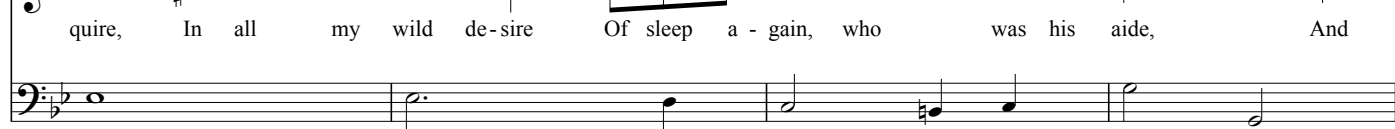
9 




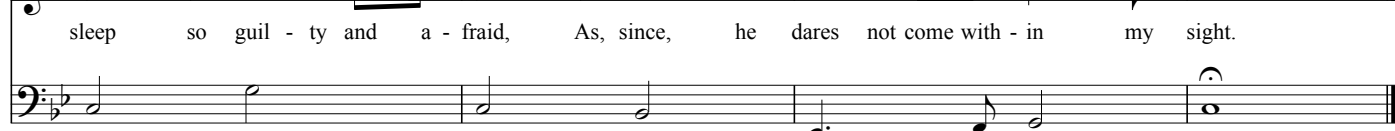
13 



17 



21 



[Dal 

N.2.7

Come, let us here enjoy the shade

BEN JONSON

THOMAS FORD (d. 1648)

ALTO

CONTRA-
TENOR

BASSO

[BASS]

Come, let us here en - joy the shade, For

5

love in shad - ow best is made. Though en - vy oft this shad - ows be, None

9

— brooks the sun's light worse than he.

12

Where love doth shine there needs no sun;

15

All light in - to his own do run, With-out which all the world were dark, Yet he him -

19

self, yet he him-self is but a spark. A spark to set whole worlds a - fire, Where_

25

And have their be - ing their waste to see; And And have their be - ing their waste to see; more they burn, they more de - sire,

29

waste still, and waste still, that they still might be. And waste still, And waste still, that they they still might be.

34

Such are his pow'rs, whom time hath styl'd Now swift,

Such are his pow'rs, whom time hath styl'd Now

Such are his pow'rs, whom time hath styl'd Now

38

now tame, Now hot, now fire, now mild:

slow, now wild; now cold, now mild:

slow, now wild; now cold, now mild:

45

The eld - est god, the eld - est god, yet still a child.

The eld - est god, the eld - est god, yet still a child.

the eld - est god, the eld - est god, yet still a child.

NOTES ON

THE TEXTUAL COMMENTARY

1. General

Time-signatures have been modernized with the originals given in prefatory staves or above the lowest stave with deviations noted in the commentary. Changes of metre are preceded by double barlines, added editorially without comment where necessary.

Original note-values and clefs are retained, except where noted in the commentary; original clefs are also shown in prefatory staves. Original barring is also retained, though it has been standardized where necessary and minor deviations have been corrected without comment. Beaming is modernized without comment, as is the grouping of symbols for rests. Repeat schemes are adjusted to bring them into line with modern practice; any resulting editorial bars created are marked with an asterisk (*). Other editorial additions are distinguished by small type or square brackets. Original slurs (generally denoting the lengths of vocal melismas) have also been retained, though they have not been added editorially (in an attempt to standardize their use) unless suggested by a similar passage; any editorial slurs are distinguished with a dash through them.

Accidentals have been modernized where necessary, with naturals cancelling flats and sharps; redundant accidentals have been omitted without comment. Editorial accidentals are placed above the stave and are assumed to last until the end of the bar unless cancelled. Where possible, instrumental/vocal designations are taken from the copy-text(s), or from a secondary source (including literary texts) where none are given

in the copy-text(s). However, instrument(s)/voice type(s) are not often specified, particularly in manuscript sources; in such instances, an editorial designation is given in square brackets: unfigured continuo lines are designated [BASS/O/US]; figured bass parts are designated [BASSO CONTINUO]; vocal/instrumental parts are given a generic designation based on range: [CANTO/US], [TREBLE], [TENOR], [BASS/O/US] etc.

Several of the ballad tunes in this edition are given in a high tessitura in copy-text sources, impractical for modern performance: where this is the case the tune has been transposed to a more easily singable tessitura, without comment.

2. Titles and index numbers

Titles of vocal items are taken from the first line of text as it appears in *The Cambridge Edition of the Works of Ben Jonson (CWBJ)*. Titles of instrumental items are taken from the copy-text(s), with secondary source titles given in round brackets and any editorial expansions of titles given in square brackets. Where no title is available from the source(s) an editorial one has been supplied usually based on the generic form of the piece. The titles of instrumental items are modernized and standardized (e.g. ‘Masque’ replaces ‘maske’ etc.); original titles are all given in commentary.

Each item in the Music Edition has been given an individual index number. First, the literary contexts are grouped by genre, Plays (**P**), Masques (**M**), and Non-Dramatic Verse (**N**), with works presented chronologically within each genre (obviously, only works for which music survives are counted). Second, the play, masque, or non-dramatic verse collection is listed by number (the earliest play is ‘1’ and so on). Third, the music item within that play, masque, or non-dramatic verse collection is listed in order (or, in

the case of several masque dances, in the apparent order). Some items are further distinguished by being described as ‘settings’ or ‘versions’. A ‘setting’ refers to unrelated musical settings, e.g. two composers setting the same lyric; a ‘version’ refers to items that are directly related (or derivative), but that are distinct enough to merit separate transcription. Settings are distinguished in the index numbers by a forward slash followed by the (Arabic) number of the setting; versions are distinguished by a miniscule letter in round brackets. The two systems are combined when a setting survives in multiple versions. For example, **P.2.1/2(b)** means that this is a **Play** song, from Play 2 (*Poetaster*), and is **item 1** from that play (‘If I freely may discover’). There are multiple settings of that item (in this case, two), this is **setting 2**. Further, it is **Version b** (i.e. one of two related settings). Items which are appendices have the suffix ‘A’ (e.g. **M.12.6A**).

3. Copy-texts and sources

Where more than one source is available the copy-text will generally be the earliest source or that which appears to best represent the composer’s intentions (so far as this can ever be determined). The copy-text is always listed first under ‘*Sources*’ and preceded by a confirmatory symbol, §. All sources used in compiling this edition (i.e. given as ‘*Source(s)*’) have been described in the List of Sources section. London is the place of publication for all printed sources, unless stated otherwise.

Where it has been necessary to distinguish between sources – in the commentary entries (and in the text collations) – they are given a short form derived from the manuscript number or from the year of publication, for example: Oxford, Christ Church, Mus. 439 would be rendered as ‘439’, or Ferrabosco’s *Ayres* (1609) would be rendered as

‘1609’. The only exception to this is in **N.2.1/1–6**, the various settings of ‘Drink to me only with thine eyes’, where to avoid confusion in the ‘*Text collation*’ the index numbers are used (**N.2.1/1** etc.), each of which in turn refers to a copy-text.

Lists of all known sources are given for each item. Each source has been consulted in person, and collated for the edition, unless stated otherwise. All sources for vocal items have been collated with the exception of items later than 1700, where cognates generally indicate reprints that offer no significantly new information beyond indications of popularity and dissemination (for example, the various reprints of ‘Drink to me only with thine eyes’, *Setting 1*, **N.2.1/1**). Sources for popular or ballad tunes have also not been collated, though additional information about further sources (or secondary material relating to them) has been given where appropriate.

Where instrumental items exist both in consort versions and in versions for solo instruments only the consort version has been included in this edition. For the present purposes, a ‘consort version’ is here defined as an item evidently designed to be performed by two or more instruments, even though the source(s) may not preserve the complete arrangement (e.g. the two-part repertoire of masque dances, which would typically have been originally performed in five parts). In general, although all known solo versions of instrumental items have been consulted they have not been collated with consort versions. Complete ‘*Source-lists*’ are provided where items are found in sources not used for compiling the edition; they include details of any published transcriptions, editions, facsimiles, and sound recordings.

Because of the inherently subjective nature of reconstructions, it is beyond the scope of this edition to attempt reconstruction of instrumental items that now only

survive incomplete (as in the two-part masque dance repertoire) or in solo arrangements. Editorial reconstructions have thus been limited to single parts.

4. Song texts

The texts of the vocal items have been modernized in line with those in *The Cambridge Edition of the Works of Ben Jonson (CWBJ)*; this particularly applies to punctuation, which is often inconsistent or absent in musical sources. Literary texts found in musical settings can often differ to printed texts (i.e. folio or quarto editions of Jonson's plays and masques etc.). In this edition, where significant audible differences in the text occur the reading given in the musical source(s) has been preferred. For example, Jonson's text for **M.6.5** from *Queens* gives the opening line as 'When all the ages of the earth' but the music sources for the setting by Alfonso Ferrabosco II changes 'When' to 'If': the latter has thus been preferred. Where appropriate, significant textual divergences are given under '*Text collation*'; this has been done particularly where the source of the music setting appears to be earlier than any literary sources. In each case the principal literary source against which the text collation has been compiled is the relevant *CWBJ* edition. Entries in the text collations refer to the line number of the text (and not to bar numbers).

In sources where additional stanzas are given in block text they have been editorially underlain beneath the first stanza, in italics. Exceptions to this are where several stanzas are given and to underlay them all would look ungainly (a note is also made in commentary). Text underlay of ballad tunes often requires a degree of licence in terms of shorting and lengthening some notes to fit the poetic metre, particularly where several stanzas are sung to the same tune/strain. In general, where several stanzas are

available for ballad tunes (e.g. **M.12.5**, ‘Cock Lorel would need have the devil his guest’) only one or two stanzas have been underlain to give the overall impression; a flexible approach in performance is essential.

In the first stanzas of settings, italics are used to designate repetitions of text indicated by ://: signs etc. Square brackets are used to designate any editorial additions to texts, or where text has been added editorially to a voice (as in the Bassus of **N.3.5**)

5. Ornaments

Manuscript collections of vocal music and instrumental music (particularly for lute or lyra-viol) from the late sixteenth and early seventeenth centuries often include ornament signs. The lack of such signs in printed collections should be understood as a limitation of printing technology rather than an indication of a divergent performance practice. Two types of ornaments are found, ‘graces’ and ‘divisions’. Divisions are longer melodic patterns where the notes of a given melody are literally divided into shorter ones. Graces are typically short melodic figures embellishing a single note; they can be either written out in full or indicated by stylized ornament signs. These signs have been reproduced as faithfully as possible in the edition. Where appropriate, suggestions as to their realization have offered in small staves in the music text and/or in the textual commentary. It is important to note that the realization of ornament signs often depends on interpretation and context; while most signs have a reasonably stable meaning, the same sign can mean different things from one manuscript to another and indeed even within the same manuscript. Above all, context should dictate meaning. For detailed

studies on interpretation and performance of ornaments and ornament signs and of the period, see Huws Jones, 1989, ii. 48–144 and Toft, 1992, 85–107.

6. Lute Parts

The lute parts are given in the original French tablature and in an editorial staff notation transcription. Tablature indicates the finger positions on the fretboard of instruments such as the viol or lute; it is particularly useful for beginners as it negates the need for having to cope with the complexities of staff notation (tablature notation is, for example, still widely used by guitarists). In French tablature frets are indicated by miniscule letters and the strings represented by the six lines of the stave; ‘a’ indicates an open string (i.e. one struck but not stopped by the left hand), ‘b’ indicates a string stopped at the first fret and so on; the letter ‘j’ was not used to avoid confusion with ‘i’, which is interchangeable with ‘y’ in some sources. Taking the pitch of the top string as g', from low to high, the tuning for a six-course lute is G, c, f, a, d', g' (known as Renaissance tuning); where extra bass courses are required the pitches have been supplied editorially in the prefatory staves. As many as ten courses may be required, which would give the following tuning, low to high: C, D, E, F, G, c, f, a, d', g'. In lute tablature the rhythms are indicated by rhythm signs or time-marks above the stave and are quarter of their equivalent value in staff notation:



In general, time-marks are not repeated unless the rhythmic value changes or unless confusion could arise from their omission.

The staff notation transcriptions of the tablature attempt to make clear the implied voice-leading and any held notes. Any such transcription (or transliteration) requires a good deal of interpretation on the part of the editor. All Lute references in the commentary are to the tablature, not to the staff notation transcription (which are, of course, entirely editorial). In commentary, tablature entries give the course in Roman numerals followed by the tablature letter in miniscule. Thus, ‘III^d’ indicates the tablature letter ‘d’ (i.e. the third fret) on course ‘III’ (i.e. the third course). Courses are counted from high to low. Diads and chords are indicated as follows: II^d-III^d-IV^a etc. Where a time-mark is implied it is given in parenthesis. For example, 43, Lute, 3–5: time-mark is quaver, (quaver, quaver) (15117) means that in source ‘15117’ at bar 43 of the Lute part quaver time-marks are implied for symbols 3–5, although it is only written for symbol 3; time-marks are described as they are in the source (not by their modern equivalents). Due to the difficulties associated with the interpretation of ornament signs for the lute repertoire, any signs given in the sources have been reproduced as accurately as possible in the tablature but have not been realized in the transcription; where necessary the signs are discussed in the textual commentary for the relevant item.

7. Format of entries

The following information is given, in the following order, for each item (where appropriate):

- *Line reference*: literary reference from the relevant edition in the *CWBJ*, giving line numbers and characters; for instrumental items tentatively associated with

masques, line numbers refer to the most likely place of the music item within the masque text.

- *Source(s)*: list of sources used for compiling the edition of that item, with the copy-text given first and prefaced by § in cases where more than one source is known. The following information is given (where available): Holding institution; page or folio no(s).; title or other information; composer attributions; nature of source, if different to the copy-text (e.g. if the copy-text is in five parts but the secondary source only has the outer parts); JnB number (if applicable). All information etc. given in quotation marks is taken from the source, otherwise it is editorial (square brackets are used where confusion could arise). Line breaks are indicated with a diagonal slash, /.
- *Facsimile(s)*: details of published facsimiles of the source(s), where available.
- *Comments*: list of editorial emendations made or divergences between sources, as well as any information concerning compilation of the transcription/edition etc. See **8. System of Reference**, below, for the layout of the commentary entries.
- *Text collation*: collation of aurally significant divergences etc. between the musical text(s) and that given in the relevant *CWBJ* edition.
- *Source-list of uncollated concordances and cognates*: where relevant, list of any sources that include arrangements for solo instruments etc. with a brief description of the source and any pertinent information (including facsimiles and editions).

8. System of Reference

Entries in the textual commentary are given in the following format: bar number, part/voice (abbreviations, below), symbol number in the bar (counting rests and tied notes), reading or other comment, with any source(s) given in round brackets (not given for single-source items). For clarity, abbreviations have been kept to the minimum.

Thus, 1, Bass, 1–2: semibreve f (29841; 4175) means that in bar 1 of the Bass part, symbols 1–2 are given as a semibreve f in sources ‘29841’ and ‘4175’ (source abbreviations are taken from manuscript numbers or from the year of publication in the case of a printed source. Source abbreviations for printed collections are not universal throughout the edition, and refer only to the item under discussion.

Pitch is indicated by the Helmholtz system (CC–BB, C–B, c–b, c'–b', c''–b'', etc., where c' = middle C) and references to accidentals are in their modernized form. Clefs are indicated by letter (c, g, or f) and number (lines on the stave, counting upwards), so the treble clef is g2, the alto c3, and the bass f2. Accidentals enclosed in brackets indicate that they are to be found either in the prevailing key-signature or as an accidental earlier in the bar, but not as an accidental immediately preceding the note concerned. ‘INV.’ is used to indicate a portion of a manuscript written from the end with the volume inverted.

TEXTUAL COMMENTARY

PLAYS (P)

1. CYNTHIA'S REVELS (1600)

P.1.1 **Slow, slow, fresh fount, keep time with my salt tears (H. Youll)**

Line reference:

Echo: Q, 1.2.65–75

Source:

Youll, H. (1608), *Canzonets to Three Voices*, no. 8: 'Of 3. voyces.'

Facsimile:

Early English Books Online

Text collation:

75 withered] also given as 'withered' in Youll's print, where it is
rendered 'with-ered', despite the latter being sung to a single
note; here the terminal e has been elided editorially, as it would
be in practice
75 daffodil] Daffadill

P.1.2/1–2 **Oh, that joy so soon should waste!**

Line reference:

Hedon: Q, 4.3.161–72

- **P.1.2/1: Oh, that joy so soon should waste!, *Setting 1* (Anon.)**

Source:

Oxford, Christ Church, Mus. 439, pp. 38–9: unattributed; JnB 571

Facsimile:

Jorgens, 1986–9, vi

Comments:

The ornament sign \ in bar 24, along with its ascending version [/] is ‘by far the most common sign in all the sources [of English song from the early seventeenth century]’ (Huws Jones, 1989, i. 74). Huws Jones gives various examples of how to realize this ornament, but suggests that ‘When a wide interval is joined by a long stroke the voice should probably fill in with a rapid scale’ (i. 77)

53, Bass, 2 (upper note): crotchet g, minim g implied by a slur

53, Bass, 3: crotchet (low D)

54, Bass: minim-rest after note 1

- **P.1.2/2: Oh, that joy so soon should waste!, *Setting 2* (H. Lawes)**

Source:

London, British Library, Add. MS 53723, fol. 5: ‘H: Lawes’; JnB 570

Facsimile:

Jorgens, 1986–9, iii

Comments:

25, Bass, 1: breve

Text collation:

161 Oh, . . . waste!] O the Joyes that soone should wast (439)

162 Or so] O soe (439); of soe (53723)

168 Is] was (439)

169 than] then (439)

171 should . . . wishing] would . . . wisshinge (439); would (53723)

172 might die] might/maye dye (53723)

2. POETASTER (1601)

P.2.1/1–2 If I freely may discover

Line reference:

Crispinus and Hermogenes: 2.2.135–44, 150–9

- **P.2.1/1: If I freely may discover, *Setting 1* (Anon.)**

Source:

London, British Library, Add. MS 24665, fos. 59v–60: unattributed;

JnB 701

Facsimiles:

Evans, 1929; Jorgens, 1986–9, i

Comments:

Stanza 1 (2.2.135–44) only

3, Bass, 2: F

16, Cantus, 2–3: f', bb'

17, Cantus, 1–4: bb', a', a', f'

18, Cantus, 1: minim-rest

19–22, Cantus & Bass: black notation (coloration), applies to minims

23, Bass: time-signature omitted

27, Bass, 1: e

30, Bass, 2: G

33, Bass, 1: crotchet

33, Bass: time-signature comes after this bar (between the B \flat and A);

Mary Chan suggested that there is a bar missing here in the

Cantus part, and another bar missing from the Bass after bar 35.

She further suggests that the solution given here accounts for the bars ‘numerically . . . [but] makes unsatisfactory harmony’ (1980,

65–6).

34–6, Cantus & Bass: black notation (coloration), applies to minims

- **P.2.1/2(a): If I freely may discover, *Setting 2, Version a* (H. Lawes)**

Source:

London, British Library, Add. MS 53723, fol. 7: 'Hen: Lawes'; JnB

702

Facsimile:

Jorgens, 1986–9, iii (53723)

Comments:

Stanza 2 (2.2.150–9) given in block text; stanza 2 does not fit exactly

because half of lines 152 and 153 ('and then frowning,

Sometimes sickish') were omitted. However, the setting seems to

work better by repeating the final line of the first stanza rather

than inserting the omitted line

13, Cantus, 3: accidental omitted

27, Cantus, 2: a'

- **P.2.1/2(b): If I freely may discover, *Setting 2, Version b* (H. Lawes)**

Source:

New York, New York Public Library, Drexel MS 4257, no. 25:

unattributed [Henry Lawes]; JnB 710

Facsimile:

Jorgens, 1986–9, x

Comments:

Stanza 2 (2.2.150–9) given in block text; stanza 2 does not fit exactly
and requires repetition of the final line of the first stanza. This is a
more preferable solution than editorially adding line 157, which
Lawes omitted

Text collation:

135 may] might (4257)

136 my] a (4257)

138 Savouring . . . than city] sauouring . . . then (24665); sav'ring . . .

Citty (53723); Citty (4257)

139 pity] pitty (53723; 4257)

140 humorous] amorous (24665); Hum'rous (53723)

141 and] but (53723; 4257)

142 the] her (24665; 53723; 4257)

143 too, too] to (4257)

144 All] But all (24665); but still (53723; 4257)

144 barr'd] bard (53723)

150 allowed] alowd (53723); allow'd (4257)

151 So . . . used] Soe . . . usd (53723; 4257)

152–3 and then frowning, Sometimes sickish,] omitted (53723; 4257)

153 swowning] sowning (53723); sownding (4257). ‘Both are obsolete forms of *sound* but with different meanings, the former to swoon and the latter to become sound or healthy (*OED*)’ (Jorgens, 1986–9, xii. 443)

157] line omitted (4257)

158 Thus] These (4257)

3. *EASTWARD HO!* (1605)

P.3.1 Sleep, wayward thoughts (J. Dowland)

Line reference:

Gertrude: 1.2.7; “‘Thus, whilst she sleeps I sorrow for her sake,’ etc.’: sung snatch from ‘Sleep, wayward thoughts’: editorial setting for single voice given in headnotes

Source:

Dowland, J. (1597), *The First Book of Songs and Ayres*, no. 13

Facsimile:

Early English Books Online

Source list of uncollated concordances and cognates:

Brussels, Bibliothèque Royale Albert 1^{er}/Koninklijke Bibliotheek Albert

I, Section de la Musique, F.3095 (II.4.109), pp. 12–13:

Cantus, Altus, Tenor, and Bassus (only Cantus is texted)

Paris Conservatoire MSS Rés 1186, fol. 10v: Keyboard (untexted)

Edinburgh, National Library of Scotland, Music Dept, 9450, fos. 6v,

26v–7: Cantus and Tenor, only (texted)

Edinburgh, University Library, Main Library, La.III.488, p. 44: Cantus

only (untexted)

Edinburgh, University Library, Main Library, La.III.490 (John Squire's

MS), p. 71: Cantus only (texted)

London, British Library, Add. MS 15117, fos. 7, 22v: version 1, Cantus

(texted) and Lute; version 2, Keyboard (texted). *Facsimile*:

Jorgens, 1986–9, i

London, British Library, Add. MS 15118, fol. 4v: 'Sleepe wayward

thoughts'; Cantus and Bassus only (incipit text only)

London, British Library, Add. MS 24665, fos. 28v–9: Cantus and

Bassus only; 'Sleepe wayward thoughts &c' (Bassus), stanza 1

underlain in Cantus; incipit text only in Bassus; both additional

stanzas given in block text. *Facsimile*: Jorgens, 1986–9, i

London, British Library, Add. MS 29481, fol. 2: unattributed; 'Sleep

waiward thoughts'; Cantus and Bassus only (in score); 1 stanza

underlain. *Facsimile*: Jorgens, 1986–9, i

London, British Library, Add. MS 36526(A), fos. 3 (Tenor) and 9

(Bassus): 'Sleep waiward thoughts'; unattributed; Tenor and Bassus only; incipit text only, not underlain; probably copied from 1597 print

Oxford, Bodleian Library, Mus. MS, F.7–10, fol. 7v: (texted) Cantus,

Altus, Tenor, and Bassus

Oxford, Christ Church, Mus. 439, p. 46: 'Dowland 1st Book' (later

hand, in ink) / 'Sleep wayward thoughts'; Cantus and Bassus only (in score), but with a lra-viol accompaniment added underneath (by a later hand?); stanza 1 underlain; very close to printed 1597 version, except the tablature accompaniment. *Facsimile*: Jorgens, 1986–9, vi

Perth, Sandeman Public Library, N.16 (manuscript copy of Forbes's,

Songs and Fancies first edition with additional music), no. 20

Dublin, Archbishop Marsh's Library, Z4.3.1–5, fos. 1v–2: (untexted)

Altus, Tenor, and Bassus only

Los Angeles, University of California at Los Angeles, William

Andrews Clark Memorial Library, MS T 135Z B724 1677–89,

fol. 67: Cantus (texted) and Bassus (untexted) only

John Forbes, *Songs and Fancies* (Aberdeen, 1662; 1666; 1682), no. 20:

'THE TVVENTY SONG'; unattributed; Cantus only; both additional stanzas given but not underlain; apparently derived

from 1597 print. *Facsimiles*: Early English Books Online (1662; 1666)

Playford, J. (1660; 1662), *A Brief Introduction to the Skill of Music*, p.

41: 'For 2 Voyces *Treble* and *Bass*' / 'Mr. *Dowland*': Cantus and Bassus (in score); same setting in both editions; barred in four beat units (Dowland's original is in triple time). *Facsimile*: Early English Books Online

P.3.2/1–2 When Samson was a tall young man (Tune: The Spanish Pavan)

Line reference:

Quicksilver: 2.2.31–8; ballad parody

- **P.3.2/1: The Spanish Pavan, *Setting 1***

Tune w/traditional ballad text, 'When Samson was a tall young man'

- **P.3.2/2: The Spanish Pavan, *Setting 2***

Tune w/Jonson's parodic text, 'When Samson was a tall young man'

Source:

Tune adapted from Chappell, 1855–9, i. 241

P.3.3 Mistress, since you so much desire (T. Campion)

Line reference:

Gertrude: 3.2.35–6; “But a little higher, but a little higher, but a little higher, There, there, there lies Cupid’s fire’: sung snatch from refrain of ‘Mistress, since you so much desire’: editorial setting for single voice given in headnotes

Source:

Rosseter, P. [and T. Campion] (1601), *A Book of Ayres*, Book 1, no. 16

Lost Source:

New York, New York Public Library, Drexel MS 4175, no. vii: ‘Mrs Since you soe much’; listed in table of contents but missing from source; presumably for voice and unfigured bass

Facsimiles:

Campion & Rosseter, 1601 (the facsimile available on Early English Books Online is impossible to read for much of this item);
Jorgens, 1986–9, xi (4175)

Comments:

36, Bass Viol, 1: omitted

37, Lute, 2–3: time-mark is semiquaver, (semiquaver)

Line reference:

Gertrude: 3.2.64–8; parody song

- **P.3.4/1: The Merry Milkmaids, *Setting 1***

Tune w/Shakespearean text, ‘And will he not come again?’

- **P.3.4/2: The Merry Milkmaids, *Setting 2***

Tune with Jonson’s parodic text, ‘His head as white as milk’

Source:

Tune adapted from Chappell, 1855–9, i. 237

Comments:

Ross Duffin’s transcription is based on that given in several lute manuscripts, of which the Washington, Folger Library MS V.b.280 is the earliest (late sixteenth-century) (see Duffin, 2004, 52):



P.3.5 **Now, Oh, now, I needs must part** (J. Dowland)

Line reference:

Quicksilver: 3.2.123–4 “‘Now, Oh, now, I must depart; Parting though
it absence move’”: (corrupt) sung snatch from opening line of
‘Now, Oh, now, I needs must part’: editorial setting for single
voice given in headnotes

Source:

Dowland, J. (1597), *The First Book of Songs and Ayres*, no. 6

Facsimile:

Early English Books Online

Comments:

2, Cantus, 3: semibreve a', minim-rest

4, Cantus, 3: semibreve a', minim-rest

4, Altus, 3: semibreve f', minim-rest

6, Cantus, 3: semibreve a', minim-rest

10, Cantus, 3: semibreve d", minim-rest

12, Cantus, 1: semibreve a', minim-rest

14, Cantus, 3: semibreve a', minim-rest

8, 15, All parts, 1: breve, breve (the second breve is filled in; i.e. half
the value)

Source list of uncollated concordances and cognates:

Cambridge, King's College, Rowe Music Library, MS Rowe 2, fol. 2v,
no. 2: Cantus and Lute only; stanzas underlaid as in the 1597 print
(no extra stanzas given); seven-course Lute (Renaissance tuning
[vii: F]); Lute part contains several bars with variants. *Facsimile:*
Hewitt, 1973

Brussels, Bibliothèque Royale Albert 1^{er}/Koninklijke Bibliotheek Albert
I, Section de la Musique, Fétis 3095 (II.4.109), pp. 6–7

Cambridge, Fitzwilliam Museum, MS 52.D.25: Bassus only (untexted)

London, British Library, Add. MS 36526(A), fos. 7v (stanza 1; block
text), 2v (Altus) and 8v (Bassus): 'Now o now'; unattributed; text
not underlain, incipit only; Altus and Bassus only

Oxford, Christ Church, Mus. 439, p. 45: 'Dowland: 1st Book of Ayres'
[later hand, in ink]; Cantus and Bassus only; stanzas underlaid as
in the 1597 print. *Facsimile:* Jorgens, 1986–9, vi

Perth, Sandeman Public Library, N.16 (manuscript copy of Forbes's,
Songs and Fancies first edition with additional music), no. 47;
unattributed; Cantus only

London, British Library, Add. MS 29291, fos. 22r–v: Cantus, Altus,
Tenor, and Bassus (in score)

Oxford, Bodleian Library, Mus. MS, fos. 7–10, fol. 5v

Dublin, Archbishop Marsh's Library, Z4.3.1–5, Q4: Altus, Tenor, and

Bassus only (untexted)

Forbes, J. (1662), *Songs and Fancies*, no. 47: 'THE

FOURTYSEVENTH SONG.'; unattributed; Cantus only; stanzas

underlaid as in the 1597 print. *Facsimile*: Early English Books

Online

P.3.6 O hone, hone, o no nera (Tune: Franklin is fled away)

Line reference:

Gertrude: 5.1.6; 'O hone, hone, o no near, etc.': possibly sung snatch

Source:

Tune adapted from Chappell, 1855–9, i. 370

P.3.7/1–2 In Cheapside, famous for gold and plate (Tune: Labandala Shot)

Line reference:

Quicksilver: 5.5.40–112 [40–9; 53–60; 62–3; 67–75; 84–93; 103–12];

parody song, 'To the tune of "I wail in woe, I plunge in pain"'

- **P.3.7/1: Labandala Shot, *Setting 1***

Tune w/traditional ballad text, 'I wail in woe'

- **P.3.7/2: Labandala Shot, *Setting 2***

Tune w/Jonson's parodic text, 'In Cheapside famous for gold and plate'

Source:

Tune adapted from Ward, 1957, 173–4

4. VOLPONE (1606)

P.4.1 Come, my Celia, let us prove (A. Ferrabosco II)

Line reference:

Volpone: 3.7.165–82; final quatrain? 236–9, see below

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 6

London, British Library, Add. MS 15117, fol. 20v: unattributed; Cantus
and Lute only; JnB 446

Facsimiles:

Jorgens, 1986–9, i (15117); Early English Books Online (1609)

Comments:

The 15117 version derives closely from 1609, although only the Cantus
and Lute parts were copied. Bars 14–26 are a repeat of bars 1–13
with only a slight modification, in bar 22. The 15117 copyist did


not write out the repeat, rather he underlaid it below the first stanza; it is written out in full in 1609

10, Lute, 3–4: IId-IIIId-Iva, IIc (1609; 15117)

11, Lute, 1–2: IId-IV1-Vc, Va (1609; 15117)

31, Lute, 4: time-mark is semiquaver (15117)

35, Cantus, 3–4: accidental omitted (15117)

42, Cantus:  indication omitted (1609)

43, Lute, 3–5: time-mark is quaver, (quaver, quaver) (15117)

43, Lute & Bass, 4: f[#] (1609; 15117); a root position cadence is

implied, though the Lute and Bass have the dominant chord in first inversion in both sources:



In the Lute part this can be easily explained, as the d on beat 3 could be tied into beat 4 with the f[#] thus being an inner part to the chord. The implication is that the Bass part was derived from the Lute part, and not conceived independently

56, Lute, 1: omitted (15117)

57, Cantus, 1: breve (15117)

57, Bass, 1: breve

57, Cantus, 1: long (1609)

Text collation:

166 can, the sports] may the sweets (1609; 15117)

171 if once we lose] if we once lose (1609; 15117)

180 thefts] theft (1609; 15117)

5. EPICENE (1609)

P.5.1/1–2 Still to be neat, still to be dressed

Line reference:

Boy: 1.1.71–82

- **P.5.1/1: Still to be neat, still to be dressed, *Setting 1* (W. Lawes)**

Sources:

§ New York, New York Public Library, Drexel MS 4041, fol. 45v:

‘Ben Jonson’ [pencil; Edward Rimbault, a nineteenth-century
owner of 4041]; unattributed [William Lawes]; JnB 598

New York, New York Public Library, Drexel MS 4257, no. 179: ‘M^r

William Lawes’; JnB 599

Facsimiles:


Jorgens, 1986–9, ix (4041), and x (4257)

Comments:

Stanza 2 (1.1.77–82) not underlain, given in block text (4041; 4257)

1, Bass: time-signature is $\overset{\text{C}}{3i}$ (4257)

9, Bass, 4: B \flat (4257)

10, Cantus & Bass:  omitted (4257)

- **P.5.1/2: Still to be neat, still to be dressed, *Setting 2* (Anon.)**

Source:

Playford, J. (1669), *The Treasury of Music*, Book 2, p. 51: ‘*On a Proud Lady*’; unattributed

Facsimile:

Early English Books Online

Comments:

Stanza 2 (1.1.77–82) not underlain, given in block text

Text collation:

71 dressed] drest (4041; 4257; 1669)

72 were] weare (4041; 4257)

73 powdered, still perfumed] powderd, & still perfumd (4041);

powder’d and still perfum’d (4257); powder’d . . . perfum’d!

(1669)

74 it is] 'tis (4257)

79 loosely flowing, hair] loosly flowing & haire (4041); loosly (4257;
1669)

80 neglect] neglects (4041; 1669)

81 Than] Then (1669)

81 th'adulteries of] th: adulterous wayes of (4041); the adulterate wayes
of (4257); th'Adult'ries (1669)

82 They strike] Those ~~strike~~ pleas (4257)

82 mine eyes] my Eyes (1669)

6. CATILINE HIS CONSPIRACY (1611)

P.6.1/1–2 It is decreed. Nor shall thy fate, O Rome

Line reference:

Catiline: 1.1.73–97

- **P.6.1/1: It is decreed. Nor shall thy fate, O Rome, *Setting 1* (S. Pepys and J. Hingeston)**

Source:

Cambridge, Magdalene College, Pepys Library MS 2803, fos. 108v–

11v: Samuel Pepys (Bassus) and John Hingeston (Basso
continuo); JnB 562

Comments:

14, Bassus, 5–6: f, e

- **P.6.1/2: It is decreed. Nor shall thy fate, O Rome, *Setting 2* (C. Morelli)**

Source:

Cambridge, Magdalene College, Pepys Library MS 2591, fos. 41–3v:

Cesare Morelli; JnB 561

Comments:

14, Bassus, 4: a

Text collation:

76 Ay, . . . Alps] I; . . . Alpes (2591); I . . . Alp's (2803)

81 me chides] mee chid's (2803)

85 Equal . . . could] equall . . . can (2591; 2803)

87 doth heaven?] does Heav'n? (2591); does Heav'n (2803)

88 marked] mark'd (2591; 2803)

89 By her no voice . . . candidate] of her Novoice . . . Candidate (2591);
of her noevoice . . . Candidat' (2803)

90 Pontic War?] Pontick war? (2591); Ponticq warr? (2803)

92 she can lose . . . lose] shee can loose . . . loose (2591); she can loose
. . . loose (2803)

94 Dig me a seat . . . again] dig mee a Seat . . . again (2591); dig me a

Seate . . . againe (2803)

95 burden] burthen (2591; 2803)

96 than] then (2803)

97 That she hath teemed] that ere shee teem'd (2951); that ere she

teem'd (2803)

7. BARTHOLOMEW FAIR (1614)

P.7.1/1–2 My masters and friends and good people, draw near

Line reference:

Nightingale and Cokes: 3.5.10, 56–138; ‘*My masters and friends, and
good people draw near . . .*’: ballad

- **P.7.1/1: Packington’s Pound, *Setting 1***

Tune w/unidentified Dutch text, ‘Godin wiens min mijn zinnen altijd’
(‘Goddess whose less my senses’)

- **PS7.1/2: Packington’s Pound, *Setting 2***

Tune w/Jonson’s text, My masters and friends, and good people draw
near)

Source:

Tune adapted from Jan Janszoon Starter, *Friesche Lust-Hof*

(Amsterdam, 1621), p. 10: 'Peckingtons pond': four additional strains are given

8. THE DEVIL IS AN ASS (1616)

P.8.1(a–e) **Have you seen but a white lily grow (?R. Johnson).** *See also N.3.2*

Line reference:

Wittipol: 2.6.104–13

Comments:

P.8.1(a–e) are five related versions derived from a common model.

There are slight variants in text alignment in each version, especially where vocal embellishments have been written out: these have been silently corrected. Only **P.8.1(a)** has 'but' in line 106 (i.e. 'Have you marked but the fall of the snow'); this has been editorially added to all of the other versions.

Lost setting:

New York, New York Public Library, Drexel MS 4175, no. xxxix: unattributed; listed in table of contents but missing in source: 'Haue you seene y^e (lute) xxxix'; presumably for Cantus and

Lute; the same entry is given for no. xxxiii but crossed out.

Facsimile: Jorgens, 1986–9, xi

- **P.8.1(a): Have you seen but a white lily grow, *Version a***

Source:

London, British Library, Add. MS 15117, fol. 17v: unattributed; JnB 17

Facsimile:

Jorgens, 1986–9, i

Comments:

2, Cantus, 3: g'

3, Cantus, 8: dotted-semiquaver

3, Lute, 1–2: time-mark is dotted-quaver, semiquaver

5, Lute, 1–2: time-mark is quaver, (quaver)

6, Cantus, 3–6: all semiquavers

7, Lute, 1–2: time-mark is quaver, (quaver)

13, Cantus, 4: omitted

13, Lute, 1–2: no time-mark given, implying continuation of previous
time-mark (i.e. quaver, quaver)

15, Cantus, 4–5: crotchet d''

15, Lute, 1: Id-IIa-Vc; no time-mark given, implying continuation of
previous time-mark (i.e. quaver)

18, Lute, 1: no time-mark given, implying continuation of previous
time-mark (i.e. quaver)

20, Lute, 2: IIa-IIIb-Iva-Vc-VId

23, Cantus, 3: semibreve

23, Lute, 1–4: time-mark is quaver, (quaver), crotchet, (crotchet)

- **P.8.1(b): Have you seen but a white lily grow, *Version b***

Sources:

§ Edinburgh, University of Edinburgh, Centre for Research Collections

Mus. m. 1 (formerly Reid Music Library, P637 R787.1)

(Magdalen Cockburn MS), fos. 51v–2 (INV.): unattributed

New York, New York Public Library, Drexel MS 4175, no. xlix: ‘Haue

y^u seene y^e: violl’ (contents list); unattributed; JnB 26

London, British Library, Add. MS 29481, fol. 21: unattributed; JnB 19

Facsimiles:

Jorgens, 1986–9, i (29481), xi (4175)

Comments:

P.8.1(b) and **P.8.1(c)** are closely related, although 29481 contains

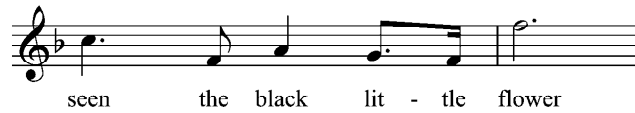
several notable text variations (see *Text collations*, below)

Time-signature is omitted (29481)

1, Cantus, 4: bb' (P637)

1, Bass, 1–2: semibreve f (29841; 4175)

2, Cantus, 1–3: dotted-crotchet c", quaver f (29841; 4175); text as follows (29841):



2, Bass, 1–2: minim f (29841; 4175)

2, Bass, 3: dotted-crotchet f, quaver e (P637)

4, Cantus, 1: crotchet, quaver-rest (29841)

4, Cantus, 4: accidental omitted (29841)

4, Bass, 1–3: dotted-minim d (P637)

5, Cantus, 1–2: crotchet, crotchet (P637)

6, Cantus, 1: dotted-crotchet (4175)

6, Cantus, 9: accidental omitted (4175; 29841)

7, Bass, 1–2: semibreve c (4175; 29841)

8, Bass, 1–2: dotted-crotchet A (4175; 29841)

9, Cantus, 1–2: crotchet, crotchet (P637)

9, Cantus, 4–5: f f (4175; 29841; P637)

10, Cantus, 4–7: crotchet g' (4175; 29841)

10, Bass, 1: A (P637)

11, Bass, 2: F (4175; 29841)

12, Cantus, 2–3: minim d" (P637)

12, Bass, 2–3: minim g (4175; 29841)

13, Bass, 2–3: minim c (4175; 29841)

14, Cantus, 2: f (P637)

14, Bass, 1: dotted-crotchet f, quaver e \flat (P637)

14, Bass, 2–4: minim B \flat (4175; 29841)

15, Cantus, 1–2: crotchet d" (P637)

15, Bass, 1: b \flat (4175; 29841)

15, Bass, 2–3: A, F (P637)

16, Bass, 2: f (4175; 29841)

18, Cantus, 1–2: dotted-minim g' (4175; 29841)

19, Bass, 1: A (P637)

20, Cantus, 1: minim d", crotchet-rest (4175; 29841)

20, Bass, 1–2: dotted-minim B \flat , crotchet A (P637)

22, Cantus, 1: crotchet-rest (4175; 29841)

22, Cantus, 2–4: slur omitted (4175; 29841)

22, Bass, 1–2: dotted-crotchet A, quaver B \flat (4175; 29841)

22, Cantus & Bass, 1: fermata omitted (P637)

- **P.8.1(c): Have you seen but a white lily grow, *Version c* (cf. 8.1(b))**

Source:

Oxford, Christ Church, Mus. 87, fos. 4v–5: unattributed; JnB 23

Facsimile:

Jorgens, 1986–9, vi

Comments:

This ornamented version is of particular interest, as it demonstrates how the basic outline of a song could be ornamented by contemporary (presumably professional) performers. Such a setting reflects the difficulty in notating an extemporized performance in staff notation. Thus, the version has been only lightly edited with little effort made to regularize the ornaments to fit into the duple time metre. This results in several bars containing extra beats (the difficulty involved in fitting the Cantus to the harmonic Bass is indicative of aural transmission). Some extra beats have been editorially interpreted as triplets (bar 25). Others (bars 9, 14, and 22) have been allowed to stand but with additional editorial beats in the Bass part indicated by small font and dotted ties; these represent the underlying harmony of the ornaments. The manuscript in which the setting is found contains several ornamented songs, of which this setting is one of the most detailed

3, Cantus, 4: dotted-quaver

9, Cantus, 4–7: semiquavers

11, Cantus, 4–5: f, f

14, Cantus, 3: accidental omitted

15, Cantus, 4–7: semiquavers

16, Cantus, 2: f

20, Cantus, 4: quaver a', quaver a'

21, Cantus, 1–4: interpretation as grace notes is editorial

23, Cantus, 1–2: interpretation as grace notes is editorial

23, Cantus, 10: crotchet-rest

26, Cantus, 4–5: semiquavers

- **P.8.1(d): Have you seen but a white lily grow, *Version d***

Source:

Los Angeles, University of California at Los Angeles, William

Andrews Clark Memorial Library, C6967M4, no. 12: unattributed

Comments:

Similar to **P.8.1(b)**; this version seems to be a slightly corrupt copy,

though the variants may also be indicative of the apparently

significant role played by aural dissemination in this song's

transmission

4, Cantus, 2: c"

7, Cantus, 3: f

14, Cantus, 3: c"

14, Bass, 3: c

16, Cantus, 5: a'

As one often finds in manuscript copies of the poem (but not in the

musical settings), the copyist of **P.8.1(d)** also wrote a parodic

version of the stanza in block text following the setting (here modernized), which has been editorially set to the music of

P.8.1(d) below:

Have you seen the black little maggot

That creeps upon a dead dog?

Or an old woman with a faggot

A smoothening of a hedgehog?

Have you seen cow's bobby toasted?

Or a sheep skin, roasted?

Or have smelt to the babe

In the whittle or a leap in the spittle?

Or have tasted the saline tree?

Oh, so black! Oh, so foul! Oh, so rough!

Oh, so foul is she!

CANTUS

BASS

5

dead dog? Or an old wo - man with a fag - got A

8

smooth-en - ing of a hedge - hog? Have you seen cow's bob - by toast - ed? Or a



Another example of this parodic verse is found in Oxford, Bodleian Library, MS Eng. Poet. F. 25, a small upright quarto manuscript commonplace book in several hands, with texts in English and Latin. It was probably begun towards middle of seventeenth century, with several later additions (some are dated 1718 and 1719); fos. 63–7 contain the texts – no music – for nine songs (numbered 1–9), and headed ‘Songes’. Jonson’s original text for ‘Have you seen but a white lily grow’ is no. 4 (fol. 64v), which is followed by the parody (here modernized):

Have you seen a black-headed maggot
A trailing upon a dead dog?
Or an old, old witch, with a faggot
A squealing [?] of a hedgehog?
Have you smelt cow’s bobby toasted?
Or a sheep’s skin roasted?
Have you smelt to the babe in the whittle
Or the leaper in the spittle?

Have you tasted the saven [?] tree?

Oh, so black! Oh, so rough! Oh, so sour!

So sour is she!

- **P.8.1(e): Have you seen but a white lily grow, *Version e***

Sources:

Dublin, Trinity College, MS 412, fol. 31v (Cantus); unattributed; JnB

30

Edinburgh, University Library, Main Library, MS La.III.483, p. 201

(Bass): 'Have you seen but a bright lillie grow': unattributed; JnB

35

Comments:

The Cantus part is written in a secretary hand; the version is highly ornamented but rhythmically difficult to sort out, as a literal transcription results in uneven bars etc.; it is similar to **P.8.1(c)**: both are heavily ornamented. The ornamentation in this version suggests a professional singer. The difficulty in aligning the two parts is strongly indicative of aural transmission

The text is not aligned well in 412, thus, positioning of some words done in consultation with other versions

All grace notes are given full-size in 412: all grace note slurs are editorial

2, Cantus, 3, 6–9: semiquavers

6, Cantus, 7: crotchet

6, Cantus, 12: c"

8, Cantus, 1–8: semiquaver, semiquaver, dotted quaver, semiquaver, semiquaver, semiquaver, semiquaver, semiquaver

8, Cantus, 15: quaver; the dot is misplaced before the note

9, Cantus, 1: semiquaver

10, Cantus, 1–2: b(b)', c"

10, Cantus, 6–13: semiquavers

11, Cantus, 1–4: semiquavers

11, Cantus, 7: minim

12, Cantus, 4–5: dotted-quaver, semiquaver

13, Cantus, 1: crotchet

15, Cantus, 1–2: crotchet d"

15, Cantus, 8–15: semiquavers

16, Bass, 1–2: crotchet, crotchet

17, Cantus, 2–3: semiquaver f', semiquaver f

18, Cantus, 1: semibreve

19, Bass, 1: minim

20, Bass, 2–3: crotchets

21, Cantus, 1–3: semiquaver, semiquaver, crotchet

23, Cantus, 1–8: semiquavers

24, Cantus & Bass, 1: breves

Text collation:

104 but a] the (4175)

104 but a bright lily grow] the white lillie flower (29481); the white
lilly grow (87)

104 bright] Whyte (15117)

105 have touched] had toucht (15117); hath toucht (412); had touch
(87)

105 touched] toucht (4175; 29481; C6967M4); tucht (P637)

106 marked] markt (15117; P637); mark't (412)

106 marked but] markt (4175; 29481; C6967M4; 87)

107 soil hath smutched] earth hath smutcht (4175; C6967M4; 412);
earth haue smutcht (29481); earth hathe smutcht (15117); soil had
smutcht (87); earth haue smatcht (P637)

108 o'the beaver] of beauer (4175; 29481; 15117; C6967M4; 412; 87);
of bever (P637)

110 Or have smelt] ore haue smelde (P637)

110 o'the bud o'the] to the budde of the (4175; 87); to the bud of the
(29481; C6967M4); of the bud of the (15117, 412; P637)

111 i'the] in the (15117; 4175; 29481; C6967M4; 412; 87; P637)

112 Or have] have you (87)

112 tasted] tased (P637)

112 o'the] of the (15117; 4175; 29481; C6967M4; 412; 87; P637)

113 is] was (87)

9. THE SAD SHEPHERD (1641)

P.9.1/1–2 Though I am young and cannot tell

Line reference:

Karolin: 1.5.65–80

- **P.9.1/1: Though I am young and cannot tell, *Setting 1* (J. Wilson)**

Source:

Oxford, Bodleian Library, MS Mus.b.1, fos. 137v–8: 'John Wilson';

JnB 718

Facsimile:

Jorgens, 1986–9, vii

Comments:

5, Cantus 1, 1: e"

9, Bass, 1–3: crotchet f, crotchet d

13, Cantus 2, 3: quaver

17, Cantus 1 & 2, Bass, 1: minim

30, Bass, 1: e

31, Cantus 1, 1: d"

31, Cantus 2, 2: b'

38, Cantus 1, 1: e"

- **P.9.1/2(a): Though I am young and cannot tell, *Setting 2, Version a*
(N. Lanier)**

Sources:

§ Playford, J. (1652), *Select Musical Ayres and Dialogues*, Book 2, 24

Playford, J. (1653), *Select Musical Ayres and Dialogues*, Book 3, [24]

(mis-numbered 21): 'a.3.voc.' / 'Cantus Primus' / 'Cantus

Secundus' / 'Bassus'; 'Mr. Nicholas Lanneare'

Playford, J. (1659), *Select Ayres and Dialogues* (rpt. as *The Treasury of*

Music (1669), Book 1), 92: 'A. 3. Voc.' / 'Cantus Primus' /

'Cantus Secundus' / 'Bassus'; 'Mr. Nicholas Lanneare'

Playford, J. (1672), *Introduction to the Skill of Music*, Book 1, 68: 'A 2

Voc.' / 'TREBLE' / 'BASSE' [i.e. lacks Cantus Secundus]; 'N. L.'

Facsimiles:

Early English Books Online (1652; 1653; 1659; 1667; 1669; 1672)

Comments:

Lines 65–72 only (1652; 1653; 1659/1669; 1672)

t-s: **C**3 [Cantus Primus & Secundus, and Bassus] (1653), [Bassus]

(1672); **C**3 [Cantus Primus & Secundus, and Bassus]

(1659/1669), [Cantus Secundus] (1672)

1, Cantus Primus & Secundus, 1–4: slurs omitted (1652)

6, Cantus Secundus, 2: f[#]' (1652; 1653; 1659/1669)

7, Bassus, 2: G (1652; 1653; 1659/1669; 1672)

9, Cantus Primus, 3: eb' (1672)

11, Cantus Primus, 2: bb' (1652; 1653; 1659/1669; 1672)

13, Bassus, 1–3: semibreve Bb, crotchet Bb, crotchet f (1672)

15, Bassus, 1–3: semibreve f[#], crotchet f[#], crotchet g (1672)

16, Bassus, 2: Bb (1672)

17, Cantus Primus, 1–4: dotted-minim eb'', crotchet bb' (slurred to),

minim a' (1672)

17, Bassus, 1–2: minim c, semibreve d (1672)

- **P.9.1/2(b): Though I am young and cannot tell, *Setting 2, Version b***

(N. Lanier)

Sources:

§ Hilton, J. (1667), *Catch that Catch can: or The Musical Companion*,

216–17 (Altus; Tenor; Medius; Bassus); ‘A. 4. *Voc.*’; ‘Mr.

Lanneare.’

Playford, J. (1673), *The Musical Companion*, 202–3 (Cantus Primus; Cantus Secundus; Medius; Bassus); ‘a. 4. Voc.’; ‘Mr. N. Lannear.’

Glasgow, Euing Music Library, MSS R.d.58–61, fos. 45 (INV.)
(‘Altus’), 32v (INV.) (‘medius’), 43 (INV.) (‘Tenor’), 32 (INV.)
(‘Bassus’): ‘JP’ (MSS 58–9), ‘J. N.’ (MSS 60–1); JnB 724

Facsimiles:

Early English Books Online (1667; 1673)

Comments:

All three sources contain the same piece; however, in Playford’s autograph (R.d.58–61) and 1667 the top three parts are written in c3, c3, and c4 clefs, with the parts an octave lower than in 1673; R.d.58–61 was evidently the copy-text for 1667. The 1667 setting has a key-signature of two flats, whereas the 1673 setting has a key-signature of one flat (although the necessary accidentals are the same in both). R.d.58–61 omits stanza 2. In collating the sources the instrument designations from 1667 and R.d.58–61 have been followed; the Cantus Primus, Cantus Secundus, and Medius of 1673 correspond to the Altus, Medius, and Tenor parts, respectively

4, Medius, 1: fermata (1667)

9, Altus, 3: accidental omitted (1667)

11, Altus, 2: bb' (1667; 1673)

11, Bassus, 2: minim (1667)

12, Medius, 1: fermata (1667)

13, Medius, 3: bb' (1667; 1673)

16, Bassus, 2: g (1667; 1673)

17, Altus, 2–3: slurred (1673)

Text collation:

69 wounds, with heat,] wounds, &c. (1672)

70 as] and (1652; 1659; 1667; 1669; 1672; 1673); & (1653)

75 Or] And (b.1)

77 Love's enflamed] Loves inflamed (b.1)

79 Except Love's] unles his (b.1)

80 the frost out of] a frost from out (b.1)

MASQUES AND ENTERTAINMENTS (M)

1. A PRIVATE ENTERTAINMENT AT HIGHGATE (1604)

M.1.1 See, see, oh, see, who here is come a-maying! (M. Peerson)

Line reference:

Aurora, Zephyrus and Flora: 78–97; ‘*Here AURORA, ZEPHYRUS,
and FLORA, began this song in three parts.*’

Source:

Peerson, M. (1620), *Private Music, or the First Book of Ayres and
Dialogues*, no. 24

Facsimile:

Early English Books Online

Comments:

The volume is laid out in table format (i.e. all parts facing outwards on a single opening, so that the book could be performed from by being laid on a table with the musicians sitting or standing around it). The text is fully underlain in both Cantus parts and in the Altus, but only partially so in the Bassus; the text underlain only in bars 5–6 of the Tenor and Countertenor parts; the text does not fit with the untexted passages. Peerson’s collection was ‘fit for Voices and Viols’ meaning that ‘probably all parts were played by instruments, the voices joining in for the texted sections’ (Rastall, 2008, p. x)

8, Tenor, 6, 8: accidentals omitted

9, Tenor, 6: accidental omitted

10, Bassus, 6–7: minim c

14, Tenor, 4 to 20, Tenor, 2 and 32, Tenor, 4 to end: there is only a single complete surviving copy of the print and the pages has been cropped cutting off much of the Tenor part in these sections; some elements are recoverable from visible noteheads and stems (cf. the reconstruction in Rastall, 2008)

15, Cantus 1, 4: accidental omitted

15, Cantus 2, 9: accidental omitted

17, Countertenor, 3: accidental omitted

20, Cantus 1, 6: accidental omitted

21, Cantus 1, 7: accidental omitted

Text collation:

78 See, oh, see, who here is come a-maying!] See, . . . O see, who is

here come a maying,

80 his beauteous] his sweet beautious

83 no . . . men] as well as men

86 Raise, lark] Lark raise

93 for] and / &

96] not in

2. THE MASQUE OF BLACKNESS (1605)

M.2.1 Come away, come away (A. Ferrabosco II)

Line reference:

Tenor voice: 251–6

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 3

Oxford, Christ Church, Mus. 439, p. 31: ‘finnis m^r / [later hand; modern pencil:] Ferrabosco’; Tenor and Bass only; JnB 684

Facsimiles:

Early English Books Online (1609); Jorgens, 1986–9, vi (439).

Comments:

The 439 setting is in C minor, whereas *Ayres* gives the song in G minor; for ease of reference the 439 setting has been transposed down a fourth (from C minor to G minor). The 439 setting also contains several ornament signs indicated by two diagonal slashes in the note stem (/): these have been included in the transcription. It is difficult to attach specific meanings to this sign and its one stroke companion (/); such signs often seem to have been used simply to draw attention to the note (see Huws Jones, 1989, i. 66). In this context (on the second of two repeated notes; Tenor, bar 4, and in the Mus. 439 reading given for bar 14), the sign appears to

imply an appoggiatura known as a ‘backfall’, used to articulate the repeated notes

All vocal ornaments are supplied from 439

1, Tenor & Bass: time-signature is C (439)

1–2, Bass: octave lower (439)

3, Tenor, 2: the \flat sign is misplaced before note 1 of the bar (439)

3, Bass, 1: dotted-crotchet G, quaver G (439)

4, Tenor, 4: ornament sign omitted (1609)

7, Bass: \sharp sign before note 1 (439); this appears to be in relation to the \flat

before the previous note, an e; it may imply a raised third (it is a dominant chord proceeding to a tonic)

8, Bass, 1: crotchet D, crotchet d (439)

9, Tenor & Bass: X omitted (439)

10, Bass, 2: dotted-crotchet G, quaver G (439)

11, Tenor, 2: $\flat\text{a}$ (439)

11, Bass, 1–3: octave lower (439)

12, Tenor, 2: minim (439)

12, Bass, 1: crotchet $\text{B}\flat$, minim $\text{b}\flat$ (439)

13, Tenor, 2: e' (1609)

14, Bass, 1: minim d, minim D (439)

15, Bass, 1: minim (439)

16, Tenor & Bass: omitted (439)

16, Lute, 1: time-mark is semibreve

Text collation:

255 than] then (1609)

3. HYMENAEI (1606)

M.3.1 Essex Antic Masque (Anon.)

Line reference:

89–99 (? ‘ . . . with a kind of contentious music, issued forth the first
masque of eight men . . . ’)

Sources:

§ Adson, J. (1621), *Courtly Masquing Ayres*, no. 4: unattributed;
untitled

London, British Library, Add. MS 10444, fos. 42 (Cantus) and 92
(Bassus), no. 92: unattributed; ‘Essex Anticke Masque’; Cantus
and Bassus only

Comments:

1–6, 11–13, All parts: time-signature is ♩ (1621; 10444); 7–10, All
parts: time-signature is ♩ (1621; 10444); 15–26, All parts: time-
signature is **3** (1621); 15–26, Bassus: time-signature is **3i** (10444);

the copyist forgot to include the time-signature change in the

Cantus part

1, Cantus: clef is g1 (1621; 10444)

1–26, Bassus: key-signature is no sharps or flats (10444)

1–6, Cantus: key-signature is one-sharp (10444)

7, Cantus: key-signature is two-flat (b♭ and e♭); 7, Bassus: key-signature

is one-flat, thus a one-flat key-signature has been used in the

edition with no comment on any incidental e♭s arising from the

key-signature in the Cantus part

8, Bassus, 1: dotted-crotchet G, quaver G (10444)

11, Cantus:  from 10444

11, Cantus: key-signature is one-sharp (10444)

11, Cantus, 2: accidental omitted (1621)

13, Cantus, 3: accidental omitted (10444)

13, Cantus, 7: crotchet a' (10444)

15, Bassus, 1–2: dotted-minim d (10444)

17, Bassus, 3: g (10444)

18, Bassus, 2: G (10444)

24, Bassus, 1–2: G, G (10444)

M.3.2

The First of my Lord of Essex (Anon.)

Line reference:

275 (? ‘*Here they danced forth a most neat and curious measure, full of subtlety and device, . . .*’)

Sources:

§ Adson, J. (1621), *Courtly Masquing Ayres*, no. 5: unattributed;

untitled

London, British Library, Add. MS 10444, fos. 42v (Cantus) and 92

(Bassus), no. 93: unattributed; ‘The first of my Lord of Essex’;

Cantus and Bassus only

Facsimile:

Early English Books Online (1621)

Comments:

1, Cantus: clef is g1 (1621; 10444)

1, Bassus: key-signature is no sharps or flats (1621; 10444); other parts

all have a one-sharp key-signature

3, Cantus, 4: accidental omitted (10444)

11, Cantus, 7: accidental omitted (10444)

M.3.3

The Second [of my Lord of Essex] (Anon.)

Line reference:

352–3 (? ‘*Here they danced their last dances, full of excellent delight
and change, and in their latter strain fell into a fair orb, or circle,
Reason standing in the midst and speaking*’)

Sources:

§ Adson, J. (1621), *Courtly Masquing Ayres*, no. 6: unattributed;
untitled

London, British Library, Add. MS 10444, fos. 42v (Cantus) and 92v
(Bassus), no. 94: ‘The second’; Cantus and Bassus only

Facsimile:

Early English Books Online (1621)

Comments:

1, Cantus: clef is g1 (1621; 10444)

1, Bassus: key-signature is no sharps or flats (1621; 10444)

1, Bassus, 2: dotted-minim c (10444)

2, Bassus, 1: dotted-minim c (10444)

2, Bassus, 2: # (10444)

7, Cantus, 1–2: c", bb' (10444)

7, Cantus, 7–8: dotted-quaver, semiquaver (10444)

8, Bassus, 1: minim (10444)

11, Altus, 4: e' (1621)

14, Medius, 1: d' (1621)

15, Bassus, 3–4: minim A (10444)

M.3.4 The Third [of my Lord of Essex] (Anon.)

Line reference:

352–3 (? *'Here they danced their last dances, full of excellent delight
and change, and in their latter strain fell into a fair orb, or circle,
Reason standing in the midst and speaking'*)

Sources:

§ Adson, J. (1621), *Courtly Masquing Ayres*, no. 7: unattributed;
untitled

London, British Library, Add. MS 10444, fos. 42v (Cantus) and 92v
(Bassus), no. 95: 'The Third'; Cantus and Bassus only

Facsimile:

Early English Books Online (1621)

Comments:

1, Cantus: clef is g1 (1621; 10444)

1, Bassus: key-signature in 10444 is a two-sharp in the Bassus; the first
sharp is on f, however, the second is on A, suggesting that the
sharp was misplaced and intended either to be on c or on F; given

the overall key of D major, it has been taken in the edition that the

sign was misplaced from the c

8, Cantus, 2: accidental omitted (10444)

9, Cantus, 3: accidental omitted (10444)

11, Cantus, 4–7: dotted-quaver, semiquaver, dotted-quaver, semiquaver
(10444)

11, Cantus, 5: accidental omitted (1621)

11, Bassus, 4: # sign misplaced before note 5 (1621)

13, Cantus: time-signature is **3i** (10444)

18, Cantus, 3: accidental omitted (10444)

4. THE MASQUE OF BEAUTY (1608)

M.4.1 So beauty on the waters stood (A. Ferrabosco II)

Line reference:

Loud tenor: 257–64

Source:

Ferrabosco II, A. (1609), *Ayres*, no. 21

Facsimile:

Early English Books Online

Comments:

The first repeat is written out in full; the repeat of bars 18–21 is implied

by a terminal repeat sign, :||, in the final bar

1, Lute, 1: IIc-IIIId-Va in the written-out repeat

6, Lute, 4: Ia-Ve in the written-out repeat

After 21, Tenor & Bass: second-time (final) bar, long

Text collation:

257 beauty] beautie

258 flood!] floud,

262 than] then

264 than] then

M.4.2(a–b) If all these Cupids now were blind (A. Ferrabosco II)

Line reference:

A treble voice: 271–7

- **M.4.2(a): *Version a***

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 18: ‘First part’

Oxford, Christ Church, Mus. 439, p. 93: ‘M^r alfonso fferrabosco’;

Treble and Bass, only; JnB 682

Facsimiles:

Jorgens, 1986–9, vi (439); Early English Books Online (1609)

Comments:

The 439 setting is closely derived from 1609 (Lute part omitted); even the final second-time bars are identical. The manuscript version also contains many ornament signs and a written-out final cadenza, which have not been recorded but have been presented separately in **M.4.2(b)**

1, Treble: time-signature is C ; time-signature is omitted in the Bass
(439)

17, Bass, 5: dotted-quaver (439)

After 20, Lute: second-time bar, no time-mark, fermata (1609)

After 20, Bass: second-time bar, long (1609; 439)

- **M.4.2(b): *Version b* (439 setting)**

Source:

Oxford, Christ Church, Mus. 439, p. 93: ‘M^r alfonso fferrabosco’

Facsimile:

Jorgens, 1986–9, vi

Comments:

This item is a transcription of the manuscript setting, with an editorial realization of the ornament signs: the final cadenza is given in 439

There are three ornament signs used in this piece: (1) \ (2) x (3) |

- The slanted stroke \ occurs twice and appears to imply an upwards resolving appoggiatura ('beat'): 7–8, Treble, 4–1; and a descending scale: 19–20, Bass, 3–1. The ascending scalar figure in bars 7–8 is supplied in 439 on the first of two unused staves beneath the song. The figure is given without a clef or any text below the bass of what is bar 16; however, a c1 clef is implied as it is the clef used for the vocal line and also clearly intended for the roulade given below it (which is texted 'his mother'). Harmonically and melodically this seems the most appropriate use of the figure; the original rhythm (a dotted-quaver followed by nine semiquavers) has been slightly modified
- The x, found in the Treble at the end of bar 14, is rarely encountered as an ornament sign in vocal music; it is more commonly found in tablature (i.e. for lute or lyra-viol), where it usually indicates an appoggiatura ('falle'). In the current context that implies that the e' would be an appoggiatura to the d' in bar 15: however, this effect is later in style than one would expect. Thus, the 'x' has been interpreted here as an extended trill covering both the e' and the d'

- The vertical stroke | appears twelve times in the piece, but the meaning appears to vary. It occurs in the following contexts:
 1. Between two notes a step apart (ascending and descending): here interpreted as the first note being repeated as an appoggiatura to the second note ('backfall'): 2, Treble, 1–2 and 12, Treble, 5–6; and as a double appoggiatura ('double backfall', a slide from a third above the main note i.e. the inverted form of the elevation): 4, Treble, 6–7 and 18, Treble, 4–5
 2. Between two notes a third apart (ascending and descending): here interpreted as a 'backfall' (5, Treble, 4–5), and as a filled in interval (9, Treble, 1–2 and 12, Treble, 4–5)
 3. Between two notes a fifth apart (descending): here interpreted as a filled in interval (13, Treble, 5–6)
 4. Between two repeated notes: here interpreted as a trill ('shake') (7, Treble, 3–4 and 17, Treble, 1–2)
 5. After the final note of a phrase: here interpreted as a 'backfall' (3, Treble, after 1), and as a 'double backfall' (5, Treble, after 6)
- 21–3, Treble & Bass: the roulade in the vocal part is given on the second of two unused staves beneath the song; it lacks a clef but is texted 'his mother'

Text collation:

273 mind] mindes, (1609)

M.4.3 It was no policy of court (A. Ferrabosco II)

Line reference:

Another treble voice: 279–85

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 19: ‘Second part’

Oxford, Christ Church, Mus. 439, p. 94: ‘M^r alfonso ffereabosco’;

Treble and Bass only

Facsimiles:

Jorgens, 1986–9, vi (439); Early English Books Online (1609)

Comments:

The 439 version is closely derived from 1609 (Lute part omitted)

1, Treble: time-signature is C

1, Bass: time-signature is omitted (439)

3, Lute, 2: IIa-IVc-VIe (d'-g-Bb)

15, Treble, 4: accidental omitted (439)

15, Bass, 2–4: accidentals omitted (439)

22, Bass, 2: appears to have been effaced in 439; copyist wrote a quaver
f (with a # symbol above), which he then effaced in favour of
crotchet f (with # below stave)

26, Lute, 1: time-mark is omitted, fermata (1609)

After 26, Treble & Bass: second-time bar, long (1609; 439)

Text collation:

279 polity] pollicie (1609; 439)

280 Albe the place were charmèd] although the place be charmed
(1609; 439)

M.4.4 Yes, were the Loves or false, or straying (A. Ferrabosco II)

Line reference:

A tenor: 287–92

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 20: ‘Third part’

Oxford, Christ Church, Mus. 439, p. 96: unattributed; Tenor and Bass
only

Facsimiles:

Jorgens, 1986–9, vi (439); Early English Books Online (1609)

Comments:

439 omits the Lute part, and the ending from 33, Tenor, 2

1, Tenor: time-signature is C (439)

1, Bass: time-signature is omitted (439)

1, Tenor: clef is g2 (439), c4 (1609); the 439 setting is written an octave higher (at written pitch)

1.B.t-s: omitted (439)

25.T: \flat symbol (for 3) is misplaced between notes 1 and 2 (439)

26.B.1: accidental omitted (439)

30.T.3: accidental omitted (1609); \flat symbol (for 3) is before note 1 (439)

37, Tenor & Bass, 1: long (1609)

37, Lute, 1: time-mark is omitted, fermata (1609)

Text collation:

288 beauties . . . weighing] beautie . . . waying

289 deceit is mixed] deceit is mixt

290 fixed;] fixt,

M.4.5 Had those that dwell in error foul (A. Ferrabosco II)

Line reference:

The first tenor: 297–302

Source:

Ferrabosco II, A. (1609), *Ayres*, no. 22

Facsimile:

Early English Books Online

Comments:

After 25, Tenor & Bass: second-time bar, long

Text collation:

299 these] those

302 world's soul, true harmony] worlds soule their harmonie

5. THE HADDINGTON MASQUE (1608)

M.5.1/1–2 Beauties, have you seen a toy

Line reference:

The Graces: 63–122

- **M.5.1/1(a): *Setting 1, Version a* (H. Lawes)**

Sources:

§ Lawes, H. (1655), *The Second Book of Ayres and Dialogues*, p. 41

London, British Library, Add. MS 11608, fol. 81: unattributed [Henry
Lawes]

Facsimiles:

Jorgens, 1986–9, iv (11608); Early English Books Online (1655)

Comments:

The parts are not named in 11608

Only the Cantus is underlaid in 11608, which also has two stanzas in
block text; all three voices are underlaid in 1655, which also gives
an additional 8 stanzas in block text: all lines except 105–10, with
lines 145–54 given as a single stanza; 11608 gives lines 93–8 as
stanza 3, and lines 100–4 as stanza 2

9, All parts, 1: ‘But’ (given in 11608; 1655) omitted here from stanza 3
to fit to the tune

1, Cantus Secundus, 3–4: slurred (11608)

2, Cantus, 1–2: slurred (11608)

2, Cantus Secundus, 1–2, 2–3: slurred (11608)

3, Cantus Secundus, 5–6: dotted-crotchet (11608)

3, Bassus, 3–4: dotted-crotchet (11608; 1655)

7, Cantus Secundus, 3–4: slurred (11608)

7, Bassus, 2–3, 5–6: slurred (11608)

8, Cantus Secundus, 1–2: slurred (11608)

8, Bassus, 1–3: dotted-crotchet A, quaver A (11608)

9, Cantus, 3–4: dotted-crotchet, quaver (11608)

10, Cantus, 2–3: slurred (11608)

12, Cantus Secundus & Bassus, 3: fermata (11608)

- **M.5.1/1(b): *Setting 1, Version b* (H. Lawes)**

Sources:

§ London, British Library, Add. MS 53723, fol. 36v: ‘Henry Lawes’;

JnB 672

Playford, J. (1669), *The Treasury of Music*, Book 2, p. 75: ‘Venus Hue

and Cry after Cupid’; unattributed [Henry Lawes]

New York, New York Public Library, Drexel MS 4257, no. 37:

unattributed [Henry Lawes]; JnB 674

Facsimiles:

Jorgens, 1986–9, iii (53723), x (4257); Early English Books Online

(1669)

Comments:

8 verses given in block text (53723; 4257; 1669)

1, Cantus: clef is c1 (53723), g2 (4257)

2, 3, Cantus, 1–3: slurred (1669; 4257)

- 2, Cantus, 3–4: crotchet a' (1669)
- 2, Cantus, 4: b' (4257)
- 2, Bass, 1–3: minim d, minim c (4257); A, F, G (1669)
- 3, Cantus, 5–6: crotchet, crotchet (1669; 4257)
- 3, Bass, 1–2: minim f (4257)
- 4, Cantus, 1–4: dotted-crotchet d'', quaver c'' (4257); dotted-crotchet b',
quaver b' (1669)
- 4, Bass, 1: crotchet g, crotchet G (4257)
- 5, Cantus, 3–4: crotchets (4257)
- 5, Bass, 1–2: crotchet G, minim c, crotchet A (4257); dotted-crotchet e,
quaver f[#], crotchet g[#], crotchet a (1669)
- 6, Cantus, 2: c'' (4257)
- 6, Bass, 1–3: dotted-crotchet B, quaver A, minim G (4257); crotchet f[#],
crotchet d, minim g (1669)
- 7, Bass, 1: crotchet c, quaver d, quaver e (quavers slurred) (1669)
- 7, Cantus, 1–2: dotted-crotchet , quaver (4257)
- 7, Bass, 1–3: dotted-crotchet A, quaver G, crotchet F, quaver E, quaver
D (4257)
- 7, Bass, 3: quaver c, quaver B (slurred) (1669)
- 8, Cantus, 1–4: dotted-crotchet g', quaver f' (4257); dotted-crotchet g',
quaver f[#]' (1669)
- 8, Bass, 1: crotchet C, crotchet D (4257); dotted-crotchet A, quaver A
(1669)

11, Cantus, 1–2: crotchets (4257)

11, Bass, 1–2: minim f (4257)

11, Bass, 1–2: dotted-crotchet, quaver (1669)

12, Cantus & Bass, 3: fermatas omitted (1669)

12, Cantus, 1–2: quaver c", quaver d", dotted-quaver b' (all under a single slur), semiquaver c"

- **M.5.1/2: *Setting 2* (Anon.)**

Sources:

London, British Library, Add. MS 11608, fos. 80v–1: ‘Another way in two parts’; unattributed; JnB 671

Facsimile:

Jorgens, 1986–9, iv (11608)

Comments:

This version – ‘Another way in two parts’ – was copied stratigraphically across the top of fos. 80v–1; clearly, it was copied after the three-part version by Henry Lawes, **M.5.1/1(a)**. The Treble stave on fol. 80v is hand-drawn, as are the two staves on fol. 81; the Bass stave on fol. 80v was left unused from the other piece on that page. The two additional verses (not underlain) are shared between the two settings

Text collation:

75 He hath of marks about him plenty;] Marks he hath about him
plenty, (11608; 1655)

M.5.2(a–b) Why stays the bridegroom to invade (A. Ferrabosco II)

Line reference:

Epithalamion, 349–58

Comments:

There are two related settings of this song. The first is in Ferrabosco's
published *Ayres* (**M.5.2(a)**), the second is essentially the same
setting (without the Lute part) but containing many written-out
ornaments (**M.5.2(b)**)

- **M.5.2(a): *Version a***


Source:

Ferrabosco II, A. (1609), *Ayres*, no. 11

Facsimile:

Early English Books Online

Comments:

13, Bass, 1: minim A, crotchet-rest:  over this note (1609)

29, Bass, 1: minim (1609)

30, Cantus & Bass, 1: long (1609)

30, Lute, 1: IIc-IIId-IVe-VIc; time-mark is omitted, fermata (1609)

- **M.5.2(b): *Version b***

Source:

Oxford, Christ Church, Mus. 439, pp. 60–1: unattributed [Alfonso Ferrabosco II]; JnB 675

Facsimile:

Jorgens, 1986–9, vi

Comments:

This transcription is largely diplomatic. The various ornaments were written around the notes of the printed version; they are generally meant to be sung just before or on the main beat (i.e. as grace notes), although this sometimes results in too many beats in a bar (often indicative of aural transmission). For ease of comparison, the basic vocal line from *Ayres* (1609) has been given in a small stave above the embellished vocal line.

The main ornaments used are here: the ‘elevation’ (also known as a ‘wholefall’), a slide usually from a third below the main note: examples can be found at bars 1, 4, 9, 11 (from an octave below), 16, 17, 22, 24, and 26; the ‘single backfall’, an appoggiatura from above: examples can be found at bars 2, 9, and 24; the ‘double backfall’, a slide from a third above the main note (i.e. the inverted form of the elevation): an example can be found at bar 2

Most slurs from grace notes to main notes are editorial (and added without comment)

7, Cantus, 10–13: semiquavers

19, Cantus, 13–16: semiquavers

14, 30, Bass, 1: minim A, crotchet-rest

Text collation:

351 Goodnight,] godnight (439)

352 Goodnight] godnight (439)

352 you, a virgin, say:] you a virgin say, (1609) you a virgin saye (439)

353 rise] ryse (439)

354 Your] yo:^f (439)

355 Hymen’s] hymens (1609; 439)

357 your perfection, we] your perfections wee (1609) yo:^f perfections
we (439)

6. THE MASQUE OF QUEENS (1609)

M.6.1(a–b) The First Witches' Dance

Line reference:

19–20 (? ‘ . . . these witches, with a kind of hollow and infernal music,
came forth . . . ’)

- **M.6.1(a): *Version a* (?R. Johnson)**

Sources:

§ London, British Library, Add. MSS 17786–9, 17791, fol. 5: ‘The Wyche’ (17786–8, 17791), ‘The Wiche’ (17788); unattributed
London, British Library Add. MS 10444, fos. 21 (Superius) and 74v (Bassus), no. 25: ‘The first witches dance’ (f. 21) / ‘The first of the witches Dance’ (f. 74v); unattributed; Superius and Bassus only

Comments:

10444 only has fermatas over the last note (i.e. bar 22)


1–14, Superius & Bassus: time-signature is **3i** (10444)

1, Superius: clef is g1 (10444)

2, Superius, 4–5: dotted-minim (10444)

3, Superius, 4: accidental omitted (10444)

3, Superius, 6: accidental omitted (1621; 10444)

- 5, Superius, 9–10: crotchet e" (10444)
- 5, Bassus, 2: crotchet c, crotchet d (10444)
- 6, Bassus, 1: d (10444)
- 7, Superius, 4–6: minim d" (10444)
- 8, Superius, 1–3: crotchet f♯", quaver e", quaver f♯" (10444)
- 8, Bassus, 3–4: crotchet B (10444)
- 10, Bassus, 2–4: crotchet B, minim b, crotchet A (10444)
- 10, Bassus, 4: g (17791)
- 11, Superius, 2–4: crotchet g", quaver f♯", quaver g" (10444)
- 12, Superius, 1–3: crotchet f♯", quaver e", quaver f♯" (10444)
- 14, All parts: the second-time bar is implied by the crotchet upbeat (i.e. last note of bar 14), which is given after the double barlines, requiring the dot to be dropped from the minim in the second half of bar 14 (17786–91); the upbeat is given as an upbeat in 10444
- 13, Superius, 5: quaver e", quaver f♯" (10444)
- 15–22, Superius & Bassus: time-signature is  6i; minims black notation (10444)
- 15–22, All parts: minims in black notation (17786–91)
- 15, Bassus, 2: d (10444)
- 16, Bassus, 1: minim d, crotchet d (10444)
- 19, All parts, 1: beat omitted (17786–91); given as minim-rest (10444), this solution has been adopted in the five-part version

19, Bassus, 4: d (10444)

21, Superius, 1–2: minim (10444)

22, Bassus, 1: d (10444)

22, Superius & Bassus, 3: dotted-minim tied to minim (10444)

- **M.6.1(b): *Version b* (?R. Johnson, arr. W. Brade)**

Source:

William Brade, *Newe ausserlesene liebliche Branden* (Hamburg, 1617),
no. 49: ‘Der Hexen Tanz’; unattributed

Source list for other versions (solo lute and lyra-viol):

Version 1:

London, British Library Add. MS 38539, fol. 4: ‘the wickes Daunce’;
unattributed; seven-course Lute (Renaissance tuning [vii: F]).

Edition: Chan, 1980, 204–5

Version 2:

Dublin, Trinity College, MS 408/1–2, p. 65: ‘y^e witches dawnce’;
unattributed; Lyra-viol (tuning: ffhfh). *Edition:* Chan, 1980, 203–
4 (incorrectly described as a setting for Lute)

Version 3:

Dowland, R. (1610), *Variety of Lute-Lessons*, sig. p. 2v: ‘The Witches daunce in the Queenes Maske’; probably arranged by John Dowland; seven-course Lute (Renaissance tuning [vii: F]).
Facsimile: Early English Books Online. *Edition*: Chan, 1980, 205–6. *Recordings*: Parsons, 2002, Track 7; North, 2010, Track 7
London, Royal College of Music, Library, MS 603 (Robert Spencer Collection) (Margaret Board MS), fol. 26: ‘The witches Daunce’; unattributed; seven-course Lute (Renaissance tuning [vii: F])
Facsimile: Spencer, 1976

M.6.2 The Second Witches’ Dance (?R. Johnson)

Line reference:

313 (? ‘ . . . with a strange and sudden music they fell into a magical dance . . . ’)

Source:

London, British Library, Add. MS 10444, fos. 21v (Treble) and 75 (Bass), no. 26: ‘The second witches Dance’; unattributed

Comments:

15, Treble, 5: dotted-minim

15, Bass, 2–3: crotchet f, minim c, dotted-minim F

Source list for other version (keyboard):

Oxford, Christ Church, Mus. 92, fos. 15r–v: ‘The wiches’; unattributed;

Keyboard. *Edition*: Chan, 1980, 207–8

M.6.3

Almande (The First of the Queen’s Masque) (?A. Ferrabosco II)

Line reference:

609–10 (? ‘*The first* [dance] *was to the cornetts, . . .*’)

Source:

Cambridge, Fitzwilliam Museum, Mu. Mus. 734, no. 19: ‘Almande’;

unattributed

Comments:

The Tenor part is lost: here reconstructed editorially

4, Quintus, 1–2: minim g', crotchet-rest, crotchet e'

Source-list for other version (solo lute):

Dowland, R. (1610), *Variety of Lute-Lessons*, [no. 24]: ‘The first of the

Queenes Maskes’; unattributed; possibly arranged by John

Dowland; seven-course Lute (Renaissance tuning [vii: F]).

Facsimile: Early English Books Online. *Edition*: Chan, 1980,

211–12. *Recording*: Parsons, 2002, Track 4

M.6.4

Brand (The Second of the Queen's Masque) (?R. Johnson or ?A. Ferrabosco II, arr. W. Brade)

Line reference:

610 (? ' . . . *the second* [dance was] *to the violins.*')

Source:

Brade, W. (1617), *Newe ausserlesene liebliche Branden* (Hamburg and Lübeck), no. 1: 'Brand'; unattributed

Comments:

The 'Brand' (also known as brawls or branles) was one of the fifteenth-century *basse danse*; in the sixteenth century it became particularly popular in France as a group dance, with a large number of local variants developing; the characteristic motion was a side-step as the group of dancers held hands. Brawls were essentially functional dance music, which can be seen in the regular four-bar phrases (four- rather than three-bar phrases distinguishes the branle double from the branle simple)

Source list for other version (solo lute):

Dowland, R. (1610), *Variety of Lute-Lessons*, [no. 25]: 'The second of the Queenes Maskes'; unattributed; possibly arranged by John Dowland; seven-course Lute (Renaissance tuning [vii: F]).

Facsimile: Early English Books Online. *Edition:* Chan, 1980,
212–13. *Recording:* Parsons, 2002, Track 5

M.6.5 If all the ages of the earth (A. Ferrabosco II)

Line reference:

Tenor [John Allen]: 615–20

Sources:

§ Ferrabosco II, A. (1609), *Ayres*, no. 23

Oxford, Christ Church, Mus. 439, p. 95: ‘M^r alfonso Ferrabosco’;

Cantus and Bass, only; JnB 687

Facsimiles:

Jorgens, 1986–9, vi (439); Early English Books Online (1609)

Comments:

1, Cantus & Bass: time-signature is omitted (439)

1, Cantus: clef g2, notated at pitch (439)

23, Cantus & Bassus, 1: long (1609; 439); fermata (439)

23, Lute, 1: time-mark is omitted, fermata (1609)

Text collation:

615 When] If (1609; 439)

616 crowned] crown'd (1609; 439)

617 that, when] when that (1609; 439)

620 all they] they all (1609; 439)

M.6.6(a–b) The Last of the Queen's Masque

Line reference:

621 (? ' . . . *their third dance* . . .')

- **M.6.6(a): *Version a* (Anon., arr. J. Dowland?)**

Source:

Dowland, R. (1610), *Variety of Lute-Lessons*, [no. 26]: 'The last of the
Queenes Maskes'; unattributed; possibly arranged by John
Dowland; seven-course Lute (Renaissance tuning [vii: F])

Facsimile:

Early English Books Online

Comments;

5, Lute, 6: Ia (g')

12, Lute, 4: Ia-IIb-IIIId-VIb

- **M.6.6(b): *Version b* (Anon.)**

Source:

London, Royal College of Music, Library, MS 603 (Spencer
Collection) (Margaret Board MS), fol. 41: unattributed; no title;
seven-course Lute (Renaissance tuning [vii: F])

Facsimile:

Spencer, 1976

Comments:

M.6.6(b) includes two ornament signs. The main one resembles a sharp (#); this is one of the most ubiquitous signs in lute music of the period (also notated as +) and indicates a ‘shake’ which is a trill or inverted mordent; the MS 603 table of grace signs on fol. 32 identifies this as a ‘long shake’. The / and \ symbols were used to indicate a hold for the finger (e.g. to hold the bass note while playing the next note). Though the printed version lacks signs given in MS 603, this was indicative of the limitations of printing technology; indeed in the preface to the *Variety of Lute-Lessons* John and Robert Dowland observe that ‘You should have some rules for the sweet relishes and shakes [i.e. types of ornaments] if they could be expressed here, as they are on the LUTE: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player, or get them by thine own practise . .

.? For ornament signs in English lute music of the period, see Shepherd, 1996.

APPENDIX: Eighteenth-century glee

M.6.7A The Witches' Song (R. J. S. Stevens)

Line reference:

Witches: 130–4, 138–49, 154–7, 174–9

Source:

London, British Library, Add. MS 31815, fos. 55–64v: 'Witches Song from Ben Johnson' / ('Soprano'; 'Alto'; 'Tenor'; '1 Bass'; '2 Bass') (f. 55) / 'RJS Stevens / Feb. 1 1799 / Charterhouse' (f. 64v)

Cognate (not collated):

R. J. S. Stevens, *Seven Glees with a Witches Song & Chorus, And two Glees from Melodies by Henry Lawes* ([1808]), pp. 37–59:
'WITCHES SONG, and Chorus. The Poetry by Ben Johnson. Composed at the request of M^{rs}. Hughes'. "Seven Glees, | with a | Witches Song & Chorus, | And two Glees from Melodies, | BY | Henry Lawes, | The whole Composed and Harmonized | BY | R. J. S. Stevens. | Opera 6. (London: Printed for the Author, Charterhouse, by [Thomas] Preston, 97 Strand, [c. 1808]). | Price,

15^s. *Copy consulted*: London, British Library, E.319.(4); the title-page is signed by Stevens

Comments:

The glee contains several annotations in pencil, which appear to date to the late nineteenth century; the annotations mostly take the form of additional continuo figures (e.g., ‘C b3’ under a root position C minor chord).

The solo sections are indicated as ‘First Witch Solo, 5th Witch Solo’ etc.: all have been standardized in the edition as ‘First Witch Solo’ etc.

Tasto solo directions are often given as ‘T. S.’ (here expanded without comment)

Dynamics are usually given as ‘pia’, ‘for’ etc. (here expanded without comment)

43, Alto, 1: figure 8/6

121, Alto, Tenor, Basses 1 & 2, 1–2: dotted-crotchet, quaver

Text collation:

132 turned] turn’d

133 snatched] snatch’d

134–7] omitted

139 O’the] on the

140 though] tho'

142 ha'] have

150–3] omitted

157 of . . . danced i'the] off . . . dance'd in the

158–73] omitted

174 help] aid

7. OBERON (1611)

M.7.1 Catch: 'Buzz', quoth the blue fly (E. Nelham)

Line reference:

Satyrs: 142–9

Sources:

§ Hilton, J. (1667), *Catch that Catch can: or The Musical*

Companion, Book 2, p. 75: 'a. 4. Voc.' / 'Mr. Edmund

Nelham.'

London, Royal College of Music, Library, II.c.15, fol. 48: 'A 4 voc / M^r

Edmund Nelham'

Facsimile:

Early English Books Online (1667)

Comments:

II.c.15 appears to have been copied from the print or some related source; both settings are identical except that II.c.15 lacks all of the slurs save that in bar 16

Text collation:

142 ‘Buzz’, . . . blue fly] Buz . . . Blew Fly (1667; II.c.15)

143 ‘Hum’ . . . bee;] Hum . . . Bee, (1667; II.c.15)

144 ‘Buzz’ and ‘hum’, they cry,] Buz and Hum (1667; II.c.15)

146 ear] ears (1667; II.c.15)

147 Thus, do you see?] thus as you see, (1667; II.c.15)

148 ate the] eat a (1667; II.c.15)

M.7.2 (The Satyrs’ Masque) (R. Johnson, arr. T. Simpson)

Line reference:

205 (? ‘ . . . *they fell suddenly into an antic dance, full of gesture and swift motion . . .*’)

Sources:

§ Simpson, T. (1621), *Taffel-Consort* (Hamburg), no. 24: ‘Robert Johnson’; no title

London, British Library, Add. MS 10444, fos. 31 (Cantus) and 82v

(Bassus), 56: 'The Satyres Masque'; unattributed; Cantus and
(unfigured) Bassus only

Comments:

This transcription follows the strain repeats as given in 1621; 10444

gives strain ends after bars 8, 21, 36, 44, 52 and 60 (both parts)

1, Cantus & Altus: key-signature is one-sharp (1621)

1, Cantus: key-signature is one-sharp (10444)

1, Cantus: clef is g1 (10444)

1, Bassus, 3: d (10444)

2, Bassus, 2: g (10444)

3, Bassus, 1–4: minim g, crotchet g, crotchet d (10444)

5, Cantus, 1: accidental omitted (10444)

6, Cantus, 5: quaver c", quaver d" (10444)

8, All parts: the first-time bar is editorial for 1621, but not for 10444

10, 11, 15, 16, Cantus, 1: dotted-minim tied to crotchet (10444)

10, 11, Cantus & Bassus, 1: dotted-minim tied to crotchet (10444)

12, 17, Cantus, 1: tied to beat 1 of next bar (10444)


15, Bassus, 1–2: slurred (10444)

16, Bassus, 1: dotted-minim tied to crotchet (10444)

18, Altus, 2–3: accidental omitted

18, Bassus, 1–4: A, A, A, G (10444)

- 19, Bassus, 1–3: minim F[♯], minim G (10444)
- 19, Bassus & Basso Continuo, 3: accidental omitted (1621)
- 20, Cantus, 3–4: crotchet d" (10444)
- 20, Cantus, 7: accidental omitted (1621; 10444)
- 20, Bassus, 1–4: minim G, minim A (10444)
- 21, Cantus: time-signature is omitted (10444)
- 21, Bassus: time-signature is **3i** (10444)
- 23, Bassus, 2: minim B; also accounts for beat 1 of the following bar
(10444)
- 25, Bassus, 2: minim d; also accounts for beat 1 of the following bar
(10444)
- 26, Bassus, 1–2: crotchet d (from previous bar), minim B (10444)
- 26b–31, All parts: black notation (black minims and semibreves) (1621)
- 27, Cantus, 1–2: minim c[♯]" (10444)
- 27, Bassus, 2–5: crotchet a, crotchet f[♯] (10444)
- 28, Cantus, 2–4: minim c" (10444)
- 28, Cantus, 4: accidental omitted (1621)
- 32, Bassus: time-signature is omitted (10444)
- 33, Cantus, 1: minim b', crotchet c", crotchet d" (10444)
- 34, Cantus, 1–5: minim e", quaver d", quaver c" (10444)
- 35, Cantus, 1–5: crotchet d[♯]", crotchet e", minim f[♯]" (10444)
- 35, Cantus, 3: accidental omitted (1621)

- 35, Cantus, 5–6 and 36, Cantus, 1: dotted-minim f(#)", crotchet e",
 minim e" (1621)
- 35, Cantus, 5–6: minim f(#)" (10444)
- 35, Tenor, 2: accidental omitted
- 36, Cantus, 1–3: semibreve e" (10444)
- 37, Cantus and Bassus: time-signature is  (perfect prolation) (10444)
- 38, Cantus, 3: tie omitted (10444)
- 39, Cantus, 1–2: minim e" (10444)
- 39, Bassus, 3–4: minim G (10444)
- 40, Cantus, 1–2: minim a', minim a' (10444)
- 41, Bassus, 1–3: minim f#, crotchet e, crotchet d (10444)
- 43, Cantus, 3–4: crotchet a', crotchet g', dotted-crotchet a', semiquaver
 g', semiquaver a' (10444)
- 44, Bassus, 1: semibreve (10444)
- 48, Tenor, 2: accidental omitted
- 50, Cantus, 1–2: crotchets (10444)
- 51, Bassus, 1–2: semibreve d (10444)
- 53–60, All parts: black notation (black minims and semibreves) (1621)
- 53, Bassus, 1–2: dotted-minim g (10444)
- 55, Cantus, 4–5: minim a" (10444)
- 56, Cantus, 1–2: crotchets (10444)
- 56, Cantus, 5–6: minim (10444)
- 56, Tenor, 2: accidental omitted

57, Bassus, 3: semibreve, crotchet-rest (10444)

58, Bassus, 1: c (1621)

58, Cantus: time-signature is **3i** (10444)

58, Cantus, 1–3: crotchet–rest, quaver g', quaver b', quaver c", quaver
d", quaver e", quaver f" (10444)

59, Bassus, 2: accidental omitted (1621)

59, Bassus, 1–2: accidental omitted (10444)

M.7.3 The Fairies' Masque (?R. Johnson)

Line reference:

295 (? 'Then the lesser fays dance forth their dance . . .')

Source:

London, British Library, Add. MS 10444, fos. 31v (Treble) and 83
(Bass), no. 57: 'The Fairey Masque' (fol. 31v) / 'The Fairies
Masque' (fol. 83)

Comments:

1, Treble: clef is g1

1, Bass: redundant # sign below 1

3, Bass: redundant # sign below 1

9, Bass: key-signature is \mathbb{D}

27, Treble & Bass, 1: semibreve

54, Bass, 1–2: e, e

55, Bass, 1: d

59, Treble, 1: semibreve

59, Bass, 1: minim

Source list for other version (solo lute):

London, British Library, Add. MS 38539, fol. 10: ‘the fayris Daunce’;

Lute. *Edition*: Chan, 1980, 247–50. *Recording*: North, 2010,

Track 9

M.7.4(a–b) Almande (The First of the Prince’s Masque) (R. Johnson)

Line reference:

307 (? ‘There Oberon and the knights dance out the first masque dance
...’)

- **M.7.4(a): *Version a* (five-part) (R. Johnson, arr. W. Brade)**

Source:

Brade, W. (1617), *Newe ausserlesene liebliche Branden* (Hamburg and
Lübeck), no. 31: ‘Der erste mascharada Pfaltzgraffen’

- **M.7.4(b): *Version b* (six-part) (R. Johnson)**

Sources:

§ Cambridge, Fitzwilliam Museum, Mu. Mus. 734, no. 5: 'Almande / R
J'

London, British Library, Add. MS 10444, fos. 54 (Canto) and 103v
(Bass), no. 135: 'The first of the Prince his'

Comments:

The version in 10444 is in C major (either a fourth lower or a fifth
higher than the version in Mus. 734). For ease of collation, all
readings from 10444 have been transposed down a fourth (to F
major)

1, Canto, 1–4: dotted-quaver, semiquaver, dotted-quaver, semiquaver
(10444)

1, Basso, 1: minim F, crotchet F, crotchet F (10444)

2, Basso, 1–2: E, F (10444)

3, Sesto, 1: d'

3, Basso, 1–3: BB \flat , C, D, E crotchets (10444)

4, Canto, 5–6: dotted-crotchet, quaver (10444)

4, Basso, 1–2: F, A (10444)

5, Basso, 1–4: G, F, E, D (10444)

6, Canto, 2: g" (10444)

6, Canto, 5–6: dotted-crotchet, quaver (10444)

6, Basso, 1–2: dotted-minim c, crotchet f (10444)

7, Canto, 5–6: quaver g', quaver f', crotchet g' (10444)

7, Basso, 1–2: B♭, c (10444)

8, Canto, 1–2: semibreve (10444)

8, Basso, 1–2: semibreve (10444)

9, Basso, 2: dotted-crotchet f, quaver e (10444)

13, Basso, 2–4: minim G (10444)

14, Basso, 1–5: minim B♭, minim d (10444)

15, Canto, 1–2: dotted-crotchet a' (10444)

16, Canto, 1: quaver g', quaver f', crotchet g' (10444)

Source list for solo versions (mandora, keyboard, lute and lyra-viol):

Paris, Bibliothèque nationale MS Rés. 1186, p. 342: 'Lincolns Inn

Masque Or. Gib.'; Keyboard; arranged? by Orlando Gibbons

Edinburgh, National Library of Scotland, Adv. MS 5.2.15, Skene MS,

p. 44: 'Prince Henreis Maske'; Mandora

London, British Library, Add. MS 63852, Griffith Boynton MS, no. 70:

'The Princes masque'; Keyboard

London, British Library, Add. MS 63852, Griffith Boynton MS, no.

168: 'The Princes Maske'; Lyra-viol (tuning: fffh)

London, Kensington Palace, MS 46.78/748, Anne Cromwell's Virginal

Book, p. 18: 'The Princes Masque'; Keyboard. *Edition*: Ferguson,

1974, no. 14

London, Royal Academy of Music, MS 600 (Robert Spencer Collection), The Browne Lyra Viol MS, fol. 76v: 'The Princes Dance'; Lyra-viol (tuning: ffhfh)

London, Royal Academy of Music, MS 603 (Robert Spencer Collection), Margaret Board Lute Book, fol. 28: 'The Princis Masque'; Lute. *Facsimile*: Spencer, 1976

London, Royal Academy of Music, MS 603 (Robert Spencer Collection), Margaret Board Lute Book, fol. 30v: 'The la: Elyza: her masque'; Lute. *Facsimile*: Spencer, 1976

Oxford, Christ Church, Mus. 92, fol. 10: 'Tapp up all your strong Beere'; Keyboard

New York, New York Public Library, Drexel MS 5612, p. 1: 'The Princes Mask'; Keyboard

M.7.5 Nay, nay, You must not stay (A. Ferrabosco II)

Line reference:

310–19

Source:

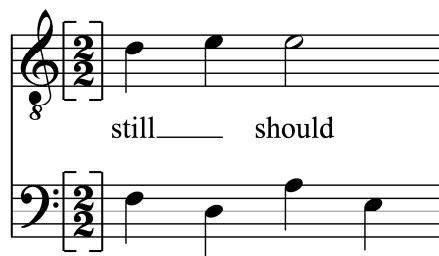
Oxford, Bodleian Library, Tenbury MS 1018, fol. 36: 'Alfonso Farrabosco'; JnB 688

Facsimile:

Jorgens, 1986–9, vi

Comments:

The copyist originally wrote a g2 (treble) clef for the vocal part, also indicating a flat sign on the middle line of the stave; the flat sign was crossed out and the g2 clef appears to have been incorporated into a new flat sign (on the second space from top of the stave). Flat signs were also written on top of the bass stave and on the first line from bottom, these were crossed out. The bar between 17 and 18 was crossed out in pencil. The copyist originally crossed out the text and rewrote it over the text in the next bar; the realigned quaver staves in bar 18 are also in pencil, as is the large ‘still’; the text in bar 18 was crossed out in pencil. It is not clear whether the copyist was using the pencil, but this seems unlikely. The following bar between bars 17 and 18 is crossed out in modern pencil, the revision is an improvement:



9, Bass, 2: G

17, Bass, 2: copyist originally wrote f but crossed it out in pencil and replaced it with the d (in pencil)

Text collation:

313 This's] This is

314 fays] fairies

319 of which you are] omitted

M.7.6(a–b) Almande: The Second of the Prince's Masque (R. Johnson)

Line reference:

320 (? 'After which [Nay, nay, You must not stay], *they danced forth
their second masque dance . . .*')
(?)

- **M.7.6(a): *Version a* (five-part) (R. Johnson, arr. W. Brade)**

Source:

Brade, W. (1617), *Newe ausserlesene liebliche Branden* (Hamburg and
Lübeck), no. 32: 'Der ander Mascharada'

- **M.7.6(b): *Version b* (six-part) (R. Johnson)**

Sources:

§ Cambridge, Fitzwilliam Museum, Mu. Mus. 734, no. 6: 'Almande / R
J'

London, British Library, Add. MS 10444, fos. 54 (Canto) and 103v
(Basso), no. 136: 'The Second'; unattributed; Canto and Basso,
only

Comments:

The version in 10444 is in C major (either a fourth lower or a fifth higher than the version in Mus. 734). For ease of collation, all readings from 10444 have been transposed down a fourth (to F major)

1, Canto, 1–4: dotted-quaver, semiquaver, dotted-quaver, semiquaver (10444)

0, Basso, 1: omitted (10444)

1, Basso, 1–2: minim F, crotchet F, crotchet BB \flat (10444)

2, Basso, 1–4: C, D, E, F (10444)

3, Basso, 1–2: BB \flat , C (10444)

4, Basso, 1: minim F, crotchet F (10444)

5, Basso, 1–3: BB \flat , C, D (10444)

6, Canto, 1: dot omitted, in error (10444)

6, Basso, 1–2: C, BB \flat (10444)

7, Basso, 1–2: crotchet BB \flat , crotchet D, minim C (10444)

10, Canto, 4–5: dotted-crotchet, quaver (10444)

12, Canto, 4–5: dotted-crotchet, quaver (10444)

11, Basso, 1: minim G (10444)

13, Basso, 3–4: minim F (10444)

14, Basso, 1–4: B \flat , G, A, F (10444)

15, Basso, 1–4: crotchet G, quaver D, quaver E, minim F (10444)

16, Canto, 6: quaver f', quaver g' (10444)

16, Basso, 1–3: BB \flat , C, D (10444)

17, Canto, 1–2: quaver a', quaver bb', crotchet g' (10444)

17, Basso, 1: C (10444)

Source list for solo versions (keyboard and lute):

Cambridge, Fitzwilliam Museum, Mus. MS 32.G.29 (The Fitzwilliam
Virginal Book), no. 202: 'Alman'; Keyboard

Cambridge, University Library, MS Nn. 6.36, fol. 18v: 'Maske'; Lute

Oxford, Christ Church, Mus. 92, fol. 4: 'The Princes Maske'; Keyboard

New York, New York Public Library, Drexel MS 5612, p. 1: 'A
Masque'; Keyboard

M.7.7 Gentle knights (A. Ferrabosco II)

Line reference:

One of the sylvans: 337–44

Source:

Oxford, Bodleian Library, Tenbury MS 1018, fos. 37v–8: 'Farabosco';
JnB 689

Facsimile:

Jorgens, 1986–9, vi

Comments:

1, Cantus & Bass: time-signature omitted

18, 34, Cantus, 6: B♭

34, Bass, 2: copyist originally wrote d, which he corrected to B♭

Text collation:

339 high-graced] high grac'd

341 bright] light

344 should] shall

M.7.8 Almande (The Third of the Prince's Masque) (?R. Johnson)

Line reference:

355 (? 'After this [Gentle knights'], they danced their last dance, into
the work.

Sources:

§ Brade, W. (1617), *Newe ausserlesene liebliche Branden* (Hamburg
and Lübeck), no. 33: 'Der dritte mascharada'

London, British Library, Add. MS 10444, fos. 54v–5 (Canto) and 104
(Basso), no. 137: no title; unattributed; Canto and Basso, only

Source list for solo versions (keyboard and lute):

Cambridge, University Library, MS Nn. 6.36, fol. 18v: 'Maske'; Lute

Edinburgh, National Library of Scotland, Music Dept, MS 9449

(Panmure MS 8), fos. 4–5v: 'Allmayne'; Keyboard

8. LOVE FREED FROM IGNORANCE AND FOLLY (1611)

M.8.1 The Fools' Masque (Anon.)

Line reference:

209 (? 'The FOLLIES dance, which were twelve she-fools.')

Source:

London, British Library, Add. MS 10444, fos. 29v (Treble) and 81

(Bass): 'The Fooles Masque'; unattributed

Comments:

1, Bass: key-signature is one-flat throughout, although two flats are
 necessary

5, Treble, 4–5: crotchets

7, Bass, 1: omitted

11, Bass, 3–5: omitted

19, Treble, 4: g'

20, Treble, 1: a'

27, Treble, 3–4: a", e"

34, Treble, 4: e(b)"

35, Bass, 1: A

The final strain (bars 33–40) is highly corrupt, especially the treble line:

instead of listing the numerous changes, here follows a diplomatic transcription of both parts. In the edition the bass has been retained (with the exception of the final note, which is a semibreve in the MS) and the treble edited to fit, while retaining the melodic outline; the last beat of bar 37 in the treble is omitted in the manuscript:



M.8.2 Oh, what a fault, nay, what a sin (?A. Ferrabosco II)

Line reference:

First Priest: 290–4

Source:

Oxford, Bodleian Library, Tenbury MS 1018, fos. 36v–7: unattributed;

JnB 679

Facsimile:

Jorgens, 1986–9, vi

Comments:

In the masque the song was answered by a chorus (see lines 295–7)

1, Cantus & Bass: time-signature is omitted

Text collation:

292 beauty to have lost!] bewtie hadd been loste

293 the . . . with] y^e . . . wth

M.8.3 How near to good is what is fair! (A. Ferrabosco II)

Line reference:

Second Priest: 299–306

Source:

Oxford, Bodleian Library, Tenbury MS 1018, fos. 37r–v: ‘Farabos / co’

Facsimile:

Jorgens, 1986–9, vi

Comments:

1, Cantus & Bass: time-signature is omitted

1–17, 22–36, Cantus: clef is c4

34, Cantus, 1: b \sharp is indicated in 1018

Text collation:

300 Which] w^{ch}

301 with the lines . . . air] wth y^e lynes . . . ayer

303 wish to see it still, and prove] wth it still to see and prooue

304 ways] way

305 than] then

306 grieved] greude/greeude

APPENDIX: *Possibly associated song*

M.8.4A **Senses by unjust force banish'd (?A. Ferrabosco II)**

Source:

Oxford, Bodleian Library, Tenbury MS 1018, fol. 37: unattributed

Facsimile:

Jorgens, 1986–9, vi

Comments:

18, Cantus: \sharp sign below note 1

Text collation:

1 banish'd] bannisht

2 the . . . your] y^e . . . you

3 vanish'd,] vannisht

4 possess'd] possest

5 on] one

7 Than . . . earth's broad] then . . . earthes brode

9. THE VISION OF DELIGHT (1617)

M.9.1(a–b) I was not wearier where I lay (?N. Lanier)

Line reference:

Aurora: 222–7

Source:

London, British Library, MS Egerton 2013, fol. 45v: unattributed; JnB

736

Facsimiles:

Jorgens, 1986–9, ii

Lost setting:

New York, New York Public Library, Drexel MS 4175, no. v [listed in
table of contents but missing in source]: ‘I was not weary where’.

Facsimile: Jorgens, 1986–9, xi (4175)

- **M.9.1(a): *Version a* (Diplomatic transcription)**

Comments:

Diplomatic transcription; barlines are given as in the source

1, Cantus, 6: semiquaver, but the previous note is dotted implying a
demisemiquaver

- **M.9.1(b): *Version b* (Editorial reconstruction)**

Comments:

Editorial reconstruction of the ‘original’, with bass line; cf. other
reconstructions in Emslie, 1960, 23–4; Sabol 1982, 87–8; Spink,
1974, 46–7; Callon, 1994, 16–18

In the masque Aurora’s solo song is answered by The Choir (lines 228–
31)

Text collation:

223 Tithon’s] Titans

224 Than] Then

10. FOR THE HONOUR OF WALES (1618)/PLEASURE RECONCILED TO VIRTUE (1618)

M.10.1 The Goats' Masque (Anon.)

Line reference:

279 (? 'Here the dance of goats.')

Source:

London, British Library, Add. MS 10444, fos. 45v (Treble) and 95

(Bass), no. 104: 'The goates Masque'; unattributed

Comments:

19, Treble, 4: minim

20, Treble, 1: semibreve

M.10.2 The First of the Prince's Masques (Anon.)

Line reference:

(*Pleasure Reconciled*) 229 (? 'First dance.')

Source:

London, British Library, Add. MS 10444, fos. 45v–6 (Treble) and 95v

(Bass), no. 105: 'The first of the Princes Masques'; unattributed

Comments:

1, Bass, 3: a

4, Treble, 2: d"

7, Treble: redundant # under note 4

7, Treble, 5: b(b)

7, Bass, 4: accidental omitted

M.10.3 The Second [of the Prince's Masques] (Anon.)

Line reference:

251 (? 'The second dance.')

Source:

London, British Library, Add. MS 10444, fos. 46 (Treble) and 95v

(Bass), no. 106: 'The Second'; unattributed

M.10.4 The Third [of the Prince's Masques] (Anon.)

Line reference:

301 (? '... they dance their last dance ...')

Source:

London, British Library, Add. MS 10444, fos. 46 (Treble) and 95v–6

(Bass), no. 107: 'The third'; unattributed

Comments:

1, Bass, 2–4: quaver g, crotchet a, crotchet d

Partial concordance:

William Brade, *Newe ausserlesene liebliche Branden* (Hamburg, 1617),

no. 8: 'Des jungen Prinzen Intrada'; only the first two bars are

concordant:

The image displays a musical score for five voices: CANTO, ALTO, TENOR, QUINTO, and BASSO. The music is written in a key with one sharp (F#) and common time (C). The CANTO and TENOR parts are concordant in the first two bars, while the ALTO, QUINTO, and BASSO parts have different melodic lines. The score is presented in a standard musical notation with staves and notes.

11. NEWS FROM THE NEW WORLD DISCOVERED IN THE MOON (1620)

M.11.1 The Birds' Dance (Anon.)

Line reference:

242 (? 'The antimasque of Volatees.')

Source:

London, British Library, Add. MS 10444, fos. 19v (Treble) and 73v

(Bass), no. 20: 'The Birds dance' (f. 19v) / 'The Birds Dance' (f.

73v); unattributed

Comments:

17, Treble, 1: omitted

12. THE GYPSIES METAMORPHOSED (1621)

M.12.1 The Gypsies' Masque (Anon.)

Line reference:

50 (? '[First] dance, . . .')

Sources:

§ London, British Library Add. MS 10444, fos. 32v (Treble) and 83v–4

(Bass), no. 60: 'The Gypsies Masque'; unattributed

Oxford, Christ Church, Mus. 44, fol. 132v: 'The Gipsies Maske';

unattributed; Keyboard (Treble & Bass, in score)

Comments:

Although the 44 version is evidently for keyboard, it is only has treble

and bass and is a better text (for this piece) in some places than

10444; thus, the two versions have been collated (although

elsewhere in the edition it has been standard practice not to

collate consort versions with arrangements for solo instruments).

44 contains a few ornament signs, which have been noted in the

commentary

1, Treble: clef is g1 (10444)

- 1, Bass, 2: crotchet e, crotchet c (44)
- 1, Treble, 1: ornament sign // (44); this sign is generally interpreted as a
trill starting on the main note or the one below it
- 3, Treble, 3–4: dotted-quaver, semiquaver (44)
- 6, Bass, 2: g (44)
- 6, Treble, 2–3, 5–6: dotted-quaver, semiquaver (44)
- 7, Bass, 2–3: crotchet e (10444)
- 8, Treble, 3–4: dotted-quaver, semiquaver (44)
- 8, Bass, 1–2: minim c (10444)
- 8, Bass, 3: crotchet g, crotchet f (44)
- 9, Bass, 3: d (44)
- 10, 22, Treble & Bass: time-signature is **3** (44)
- 10, Treble, 2–3: f', d'' (10444)
- 10, Treble, 5: accidental omitted (10444)
- 10, Bass, 1–4: minim c (black notation), crotchet A, minim F#, crotchet
D (black notation) (44)
- 11, Treble, 3: accidental omitted (10444)
- 11, Bass, 1–4: crotchet c, minim d, minim G, crotchet g (10444)
- 12, Bass, 1–6: crotchet A, minim d (black notation), minim G (black
notation), crotchet B (44)
- 12, Bass, 6: c (10444)
- 13, Treble, 2: accidental omitted (10444)
- 13, Treble, 5: black notation (44)

13, Bass, 1: e (10444)

13, Bass, 2–3: black notation (44)

14, Treble & Bass: time-signature is C (44)

14, Bass, 1: minim G, minim g (44)

16, Bass, 1: g (10444)

18, Treble, 3: accidental omitted (10444)

18, Bass, 2: d' (44)

19, Bass, 1–2: dotted-crotchet c', quaver b, dotted-crotchet a, quaver g
(44)

20, Treble, 4: accidental omitted (10444)

20, Bass, 1–2: minim f, crotchet c, crotchet A (44)

22, Treble, 1: black notation (44)

22, Treble, 3–4: dotted-crotchet, quaver (44)

22, Treble, 1–2: dotted-crotchet, quaver (44)

22, Bass, 1–4: minim G, minim g (44)

23, Bass, 2–4: crotchet c, minim G, minim g (10444)

23, Bass, 1: black notation (44)

23, Bass, 4: editorial; beat omitted (44)

24, Treble, 2–3, 5–6: minim (black notation) (44)

24, Bass, 1–4: e (black notation), c, B (black notation), G (44)

25, Treble, 1–3: crotchet b', crotchet a', crotchet g' (10444)

25, Bass, 1–2: crotchet g, minim d (10444)

25, Bass, 1: black notation (44)

Source list for other versions (solo lute and keyboard):

London, London Museum, Kensington Palace, Tangye Coll. 46.78/748

(Anne Cromwell's virginal book; on loan to Huntingdon, Cromwell Museum), fos. 21v–2: 'The Duke of Buckeingham's Masque'; unattributed. *Edition*: Ferguson, 1974, no. 30

London, Royal College of Music, Library, MS 603 (Robert Spencer Collection) (Margaret Board MS), fol. 38v: 'the Gipsies daunce'; unattributed; seven-course Lute (Renaissance tuning [vii: F]).
Facsimile: Spencer, 1976. *Recording*: Wadsworth & Sampson, 2004, Track 2

M.12.2 From the famous peak of Derby (R. Johnson)

Line reference:

Jackman: 53–64; lines 65–72 are not set

Source:

Playford, J. (1673), *The Musical Companion*, pp. 88 ('Cantus'), 89 ('Bassus'): 'a. 2. Voc. / (The Gipsies Song.) / Rob. Johnson'

Facsimile:

Early English Books Online

Comments:

Dashed barlines indicate the changes of metrical pulse from 3/2 to 3/4

Text collation:

53 Derby] *Darby*

54 there hard by,] that's hardby;

55 keep] make

56 Thus th'Egyptians] There the *Gypsies*

58 tattered] tatter'd

59 rags] Raggs

62 or] and

63 Ribbons . . . saffroned linen,] Ribonds . . . saffron Linnin;

64 All] And all

M.12.3 To the old, long life and treasure (Anon.)

Line reference:

Jackman: 226–35 ('*Third Song*')

Source:

New York, New York Public Library, Drexel MS 4257, no. 177:

unattributed; JnB 622

Facsimile:

Jorgens, 1986–9, x

Comments:

See also **M.12.6A**

The stanza in block text is numbered ‘2’ and is followed by ‘3’ but no
text is given for a third stanza

7, Bass, 1–3: f, e, d

Text collation:

234 foul] foole

235 clear] faire

236 errors;] error

237 loving] lovley

239 To . . . terrors] and . . . terror

M.12.4 Why, this is a sport (E. Chilmead)

Line reference:

The Patrico and Jackman: 450–75

Source:

London, British Library, Add. MS 29396, fos. 71v–2v: ‘The Gypsies,
Patrico & Jackman’ / ‘M^f Chilmeade’; JnB 624

Facsimile:

Jorgens, 1986–9, v

Comments:

From note 2 of bar 34 onwards the Bass part is editorial

35, Bassus, 1–2: crotchet, crotchet

Text collation:

452 the] y^e

454 the] y^e

455 With the mayor and] wth y^e Maior &

456 We'll] weele

457 Do-do-down] (downe) ://: ://:]

458 gypsy] Gypsie

459 the] y^e

460 Than the . . . the] then y^e . . . y^e

461 the] y^e

462 that] y^t

464 Ay] I

465 the] y^e

467 Though] tho

468 the girls] y^e Girles

469 Ay] I

471 the . . . with . . . sluts] y^e . . . wth . . . slutt

472 guts.] gutts

**M.12.5/1–2 Cock Lorel would needs have the devil his guest (Tune: An old man
is a bed full of bones)**

Line reference:

Jackman: 742–817

- **M.12.5/1:** An old man is a bed full of bones, *Setting 1*

Traditional ballad tune

- **M.12.5/2:** An old man is a bed full of bones, *Setting 2*

Tune w/Jonson's text, 'Cock Lorel would needs have the devil his
guest'

Source:

Tune adapted from D'Urfey, T. (1719), *Wit and Mirth*, iv. 101–3: 'A

BALLAD call'd COOK-LORREL. The Words by BEN.

JOHNSON.'; text variants have not been collated

Facsimiles:

Early English Books Online

Comments:

For other sources, see Simpson, 1966, 129–33, and JnB 430

New York, New York Public Library Drexel MS 4257, no. 92 (text only); JnB 645

The version in *Wit and Mirth* is a minor third higher

APPENDIX

M.12.6A To the old, long life and treasure (S. Webbe)

Line reference:

Jackman: 226–35

Source:

London, British Library, Add. MS 31806, fol. 134: ‘S. Webbe, 1774’
(score) / ‘This gain’d a Prize Medal 1774. S Webbe’ / ‘Catch’

Comments:

Samuel Webbe (1740–1816) was an associate of R. J. S. Stevens

Voices are labelled ‘1st’, ‘2^d’, ‘3^d’ at start and end (giving new order of entries)

1, Voices 2 & 3: time-signature is omitted

13. THE MASQUE OF AUGURS (1622)

M.13.1 The Bears' Dance (Anon.)

Line reference:

124 (? 'Enter John Urson with his bears, singing.')

Source:

London, British Library, Add. MS 10444, fos. 19 (Treble) and 73

(Bass), no. 19: 'The Beares Dance' (fos. 19, 73); unattributed

Comments:

In consultation with the other two arrangements (for Lute and for

Keyboard), the C major key-signature (of the Treble part) has

been retained, and the one-flat (e \flat) key-signature of the Bass part

ignored (without further comment)

9, Treble: flat sign before note 1, presumably confirming the

cancellation of the f \sharp in the previous bar though the sharp is not

given

Source list for other versions (solo lute and keyboard):

Edinburgh, National Library of Scotland, Music Dept, MS 9449

(Panmure MS 8), fol. 3: 'The Bears Daunce'; unattributed;

Keyboard

London, Royal College of Music, Library, MS 603 (Robert Spencer

Collection) (Margaret Board MS), fol. 39v: 'the beares daunc';

unattributed; seven-course Lute (Renaissance tuning [vii: F]).

Facsimile: Spencer, 1976. *Edition*: Sabol, 1978, no. 297

(transcribed for keyboard)

M.13.2/1–2 Though it may seem rude (Tune: Jog On)

Line reference:

John Urson: 125–85

- **M.13.2/1: Jog On, *Setting 1***

Traditional ballad tune

- **M.13.2/2: Jog On, *Setting 2***

Tune w/ballad text 'Though it may seem rude'

Source:

Tune adapted from D'Urfey, T. (1719), *Wit and Mirth*, iv. 38–9: 'A

Ballad called The Jovial Bear Ward to the tune "Eighty-Eight";

the ballad text appeared in the editions of 1700, 1707, and 1712,

although the tune was not printed until the 1719 edition where the music appears on p. 32 (the previous two ballads are also given as sung to the same tune). For other sources of the tune, see Simpson, 1966, 392–4

Facsimile:

Eighteenth-Century Collections Online

Text collation:

126 Though] Tho’

137 sign-a] Sine a

140 Though] Tho’

141 o’the] o’th’

150 there] here

151 again] agen

156–61] omitted

164 desire] desire a

167 our fire] the Fire a

185 ye] you

M.13.3 Do not expect to hear of all (N. Lanier)

Line reference:

Apollo: 326–37 (*‘The Revels. After which, Apollo went up to the King
and sung.’*: line 325)

Source:

London, British Library, Add. MS 11608, fol. 17v: ‘M^r. Nicholas
Laneir’; JnB 681

Facsimile:

Jorgens, 1986–9, iv

Comments:

11, Cantus, 4: ♭ sign misplaced before note 4

18, Cantus: the ornament signs presumably indicate a series of
neighbour notes (upper or lower); they could also indicate more
extensive ‘shakes’ (i.e. trills) though in this context the graces
appear to be short

Text collation:

327 Your . . . lest] yo^r . . . least

328 A] some

329 Some things the . . . concealed] Thus much y^e . . . conceal’d

330 From . . . the . . . lest . . . revealed] frō . . . y^e . . . least . . . reveal’d

331 powers shall] peers? would

332 your] yo^r

333 The reverence . . . your] y^e Rev'rence . . . their

334 discern] discearne

335 The] y^e

336 And that the . . . your] & y^t yo^r . . . yo^r

337 father's] fathers

14. TIME VINDICATED TO HIMSELF AND TO HIS HONOURS (1623)

M.14.1 Half Hannikin

Traditional tune

Source:

Playford, J. (1651), *The English Dancing Master*, p. 43: 'Halfe
Hannikin'

Facsimile:

Early English Books Online

Comments:

This tune is cited as one of the dances included in the measures (see
Headnotes for this item)

Other sources:

See Simpson, 1966, 392–4

THE FORTUNATE ISLES AND THEIR UNION (1625)

M.15.1/1–2 Come, noble nymphs, and do not hide

Line reference:

Proteus, Portunus and Saron: 394–417 (*‘Here Proteus, Portunus, Saron
go up to the ladies with this song.’*, line 393)

• **M.15.1/1: *Setting 1* (Anon.)**

Source:

Oxford, Bodleian Library, MS Donc. c.57, no. 97, p. 102: unattributed;
JnB 608

Facsimiles:

Jorgens, 1986–9, vi

Comments:

Lines 394–401 only are set

1, Cantus & Bass: time-signature is omitted

9, Cantus, 2–5: c", a', b', c"

15, Cantus, 1–5: semiquavers

- **M.15.1/2: *Setting 2* (W. Webb)**

Source:

Playford, J. (1659), *Select Ayres and Dialogues* (rpt. as *The Treasury of Music* (1669), Book 1), 14: ‘*At a Masque, to invite the Ladies to Dance.*’ / ‘*Mr. William Webb.*’

Facsimiles:

Early English Books Online (1659; 1669)

Comments:

Stanzas 2 and 3 (394–417) given in block text

Text collation:

402 wear . . . toils,] were . . . toyls? (1659/1669)

405 on the shore,] long be your smiles fore? (1659/1669)

407 emerald] Emrauld (1659/1669)

408 better-watered] better water’d (1659/1669)

410 ambergris] Amber-greece (1659/1669)

411 Of which was formèd Neptune’s niece,] Whereof was formed

Neptunes Neece, (1659/1669)

415 your smiles] and Smiles (1659/1669)

16. THE KING'S ENTERTAINMENT AT WELBECK (1633)

M.16.1 What softer sounds are these (W. Lawes)

Line reference:

Doubt and Love, accompanied by the Chorus of Affections, Joy,
Delight, and Jollity: 3–33 (*'His Majesty being set at dinner, a
song was sung, a dialogue between the Passions, DOUBT and
LOVE [, accompanied by the Chorus of Affections, JOY,
DELIGHT, and JOLLITY].'*)

Source:

London, British Library, Add. MS 31432, fos. 20v–1: 'Dialogue' /
'Joy' / 'Delight'; 'Wj:lLawes'; JnB 677

Facsimile:

Jorgens, 1986–9, ii

Comments:

Lawes sets lines 3–16 only; second stanza not given in block text

31, Cantus 1, 5: g'

39, Cantus 1, 2: d''

41, All parts, 1: breve

Text collation:

4 hemisphere] Hemipsheare

6 and . . . everything,] & . . . Euerie thing

11 waters'] watters

12 hours;] bowers

13 that] y^t

14 The 'Welcome' of our great, good King.] Welcome to our Royal
King

NON-DRAMATIC VERSE

1. EPIGRAMS (1616)

N.1.1 Underneath this stone doth lie ('Epitaph on Elizabeth, L. H')

Printed poem:

Ben Jonson, *Epigrams*, 124. Stevens sets lines 3–6, of which only the
first line is directly from Jonson's poem

Source:

Glasgow, Euing Music Library, MS R.d.94, pp. 39–41: 'Compos'd.

1782' / 'Words from / Ben: Johnson' / Serious Glee. 5 Voices'

['Voices' was added at a later stage]; 'Soprano', 'Alto', 'Tenore

1:^{ono}; 'Tenore 2:^{do}'; 'Basso'. The setting has been crossed-out

(with a large X through each stave, though the music still entirely legible) with the following note at the end, 'Reset Page 51. / Vol. 1', p. 39

Comments:

Several of the slurs (used only to indicate melismas) appear to have been added after copying

12, Tenor 2 & Bass, 1–2: the rhythm has been altered from two crotchets to dotted-crotchet, quaver by the addition of a dot and a tail; this was done after copying; the hand is indistinct but presumably that of Stevens

2. THE FOREST (1616)

N.2.1/1–5 Drink to me only with thine eyes ('Song. To Celia')

Printed poem:

9. *Song: To Celia*

Comments:

There are several unrelated settings of this poem from the eighteenth century (and later), better known by the poem's opening line, 'Drink to me only with thine eyes': the sources for all except one (N.2.1/2) are printed. N.2.1/1 is the most famous setting, and is

found in several arrangements. For discussion of the tentative attribution to Henry Harington, see Headnotes for this item

- **N.2.1/1: *Setting 1* (?H. Harington)**

Source:

Anon. [?Henry Harington] ([c. 1780?]), *Drink to me only with thine eyes*

Comments:

Stanza 2 (lines 9–16) not given

List of cognates, not collated:

The list below gives details of other editions of the print, to around the turn of the nineteenth century. It is not intended to be exhaustive, but rather to illustrate the popularity of the setting in print. There are also several American editions of the setting first appearing in the late 1780s (see Sonneck, 1945, 113). Many editions are single sheets and can be dated only approximately from when the publisher/printer was trading. For music publishers, see Humphries & Smith, 1970

‘Drink to me only with thine Eyes. To Celia, a Song’ ([c. 1770?]): *Copy consulted*: London, British Library, G.315.(87.)

‘Drink to me only with thine Eyes. To Celia, a Song’ ([c. 1770?]): *Copy consulted*: London, British Library, G.315.(87.)

‘Drink to me only with thine Eyes. A favourite glee for three voices’
(Babb’s Musical Circulating Library, [c. 1780]). *Copy consulted*:
London, British Library, H.1860.nn.(4.)

‘Drink to me only. A favorite glee for three voices’ (T. Straight,
[1777/8–c. 1783]). *Copy consulted*: London, British Library,
H.1654.j.(43.)

‘Drink to me only. A Favourite Glee for three Voices’ (Dublin: John
Lee, [1780?]). *Copy consulted*: London, British Library,
H.1601.a.(41.)

‘Drink to me only with thine eyes: a favourite glee for three voices with
the original words by Ben Johnson’ (Printed for A. Bland, [c.
1784–92]). *Copy consulted*: New York, The Morgan Library and
Museum, British music 1750–1825.11

‘Drink to me only with thine Eyes, A Favorite Glee for Three Voices,
with the Original words by Ben. Johnson. (Dublin: E.
Rhames, [1795?]). *Copy consulted*: Oxford, Bodleian Library,
Vet. Mus. 5 c.79: single page; the Jonson setting appears half-way
down, prefaced by an anonymous solo settings (with instrumental
introduction and accompanying bass) of ‘In airy dreams’. ‘In airy
dreams’ was itself a popular song, which appeared in many
broadsheets and is found in several manuscripts of the period; the

poem itself also circulated widely, and appears to date from c. 1780. In most sources the composer is unidentified, though it does also appear in Anne Hunter, *Nine conzonetts for two voices; and six airs with an accompaniment for the Piano-forte by a LADY to which is added the Death Song of the Cherokee Indians* (Longman and Broderip, 1782). Anne Home Hunter (1741–1821) was one of the most successful songwriters of the second half of the eighteenth century, best known for writing the lyrics to many songs by Haydn. See also Hunter, 2009

‘Drink to me only. A Favorite Song and Glee’ (Major, [1790?]). *Copy consulted*: London, British Library, H.1648.(4.)

‘Drink to me only with thine Eyes. A favourite glee for three voices’ (Dale’s Musical Circulating Library, [1783–1821: c. 1790?]). *Copy consulted*: London, British Library, H.1652.00.(20.)

John Wall Callcott, *A Select Collection of Catches, Canons and Gleees* . . . *Composed, selected and arranged by J. W. Callcott* ([c. 1790?]). *Copy consulted*: London, British Library, D.413

- **N.2.1/2: *Setting 2* (‘A Song to Celia’) (Anon.)**

Source:

London, British Library Add, MS 29386, fol. 12v: ‘A Song to Celia.

The Words by Ben: Johnson’; unattributed

Comments:

Only lines 1–4 are underlain; the remaining lines are divided into three
four-line stanzas, given in block text

The numberings etc. above the top stave appear to indicate keyboard
fingerings; ‘X’ was commonly used to indicate a trill; the sign in
bar 10 presumably also indicates a trill

- **N.2.1/3: *Setting 3* (Mr Andrews)**

Source:

Andrews, Mr ([c. 1730?]), *Drink to me only with thine Eyes*

Comments:

Stanza 2 (lines 9–16) given in block text, not underlain

Most of the ‘3’ indications of triplets are editorial

The ‘sym[phony]:’ rubrics in bar 0 (and editorially at bars 18, 21, and
33) refer to the instrumental introduction and ritornellos (for
violins and flutes?); the instrumental accompaniment would
double the voice for the sung passages

27, Voice, 5: eb"

28, Voice, 1: eb"

32–27, Voice: here the print omits the last two words of the phrase ‘for
thine’ and also omits a rubric for the symphony to take over the

vocal line; the melody of bars 33–7 seem more likely to be intended for instruments rather than a long vocal melisma

- **N.2.1/4: *Setting 4* (?J. Oswald)**

Source:

Oswald, J. ([c. 1762?]), *The Thirsty Lover*

Comments:

The arrangement is likely to be the work of James Oswald (1710–69), a Scottish composer, publisher, arranger and cellist. Flood (1925) dated it to c. 1753–4.

The ‘sym[phony]:’ rubrics in bars 0 and 28 refer to the instrumental introduction and coda (for violins and flutes?); the instrumental accompaniment would double the voice for the sung passages

17, Basso Continuo, 1: figures 4/2

- **N.2.1/5: *Setting 5* (T. Linley Sr)**

Source:

Linley, T. (c. 1800), *The Posthumous Vocal Works*, i. 102–4: ‘GLEE’

Comments:

Glee setting by Thomas Linley Sr, published posthumously by his wife

- **N.2.1/6: *Setting 6* (Anon.)**

Source:

Anon. ([c. 1730?]), *To Celia, A Song*

Comments:

Single sheet song, with no publication details

16, Basso Continuo, 3: figure is 6, in error

Text collation:

3 Or leave . . . in] breathe but . . . into (N.2.1/5)

5 that from the] which in my (N.2.1/4)

5 doth rise] derives (N.2.1/5)

6 Doth ask] demands (N.2.1/5)

7 might . . . sup] could . . . sip (N.2.1/5)

7 sup] sip (N.2.1/4)

8 change for] barter (N.2.1/5)

9 thee] the (N.2.1/2)

9 rosy] Rosie (N.2.1/4; N.2.1/3; N.2.1/6); roseate (N.2.1/5)

10 honouring] honring (N.2.1/4; N.2.1/3); hon'ring (N.2.1/6)

11 giving it a hope that there] thinking that on thy fair Breast (N.2.1/5)

12 withered] wither'd (N.2.1/3; N.2.1/6)

13 breathe] breath (N.2.1/3)

14 sent'st] sent (N.2.1/3)

15 when] which (N.2.1/5)

2. THE UNDERWOOD (1641)

N.3.1 Hear me, O God! (A. Ferrabosco II)

Printed poem:

1.2: *A Hymn to God the Father*

Source:

§ London, British Library, MS Egerton 3665, fos. 507v–8 (p. 100[3]),

no. 4: ‘Pauana’ / ‘Heare mee O God . . .’ / ‘B. I[onson].’ /

‘Alfonso Ferabosco Jun.’

Facsimile:

D’Accone, 1988

Comments:

This is one of several related settings by Alfonso Ferrabosco II, a

contrafactum of his ‘four-note’ pavan (see Headnotes for this
item)

Stanza 1 (lines 1–16) underlaid; stanza 2 (lines 17–32) given in block
text

10, All parts: fermatas are editorial

10, 18, 29, All parts: longs

Source list of uncollated concordances and cognates (see also Field & Pinto, 2003):

London, British Library, Add. MSS 29372–7 (Thomas Myriells’

Tristitiae Remedium, 1616), (29372–5, fol. 72v; 29376, fol. 59v):

‘Heare me o god . . .’ / ‘Alfonso Ferabosco’ (29372), written-out repeats, stanzas underlaid incorrect order (1a, 2a, 1b, 2b, 1c, 2c);

‘Heare me o god.’ / ‘Alfonso Ferabosco’ (29373); five parts

London, British Library, Add. MS 29427, fol. 70v, no. 110 (142

deleted): ‘Heare me O God.’ / ‘Alfonso Ferabosco’; Altus only

London, British Library, MS Egerton 2013, fos. 57v–8: ‘Heare me O

God . . .’; Cantus, eight-course Lute (Renaissance tuning [viii = E]); JnB 314. *Facsimile*: Jorgens, 1986–9, ii (2013)

Oxford, Bodleian Library, Tenbury MS 1018, fol. 31: ‘Heare mee o

Godd . . .’ / ‘Alfonso F’; compressed score; four parts only; ‘a compressed *partitura* on four staves, omitting some material and transposing or duplicating some at the octave Its purpose is not entirely clear, but it too was perhaps intended for use by an organist’ (Field & Pinto, 2003, 238); JnB 314

Oxford, Christ Church, Mus. 423–8, no. 30 (423, fol. 65v; 424, fol.

39v; 425, fol. 61v; 426, fol. 13v; 428, fol. 57v): ‘Pavan. Alfonso

Ferabosco' / 'Heare me O God . . .' (423); 'Pavan. Heere mee o
God. Alfonso Ferabosco' (424)

*Source list instrumental versions of 'Hear me O God!' ('The Four-Note
Pavan')* (see also Field & Pinto, 2003):

Cambridge, King's College, Rowe Music Library, MS Rowe 113A, p.

2: 'Heere mee o God. Pavan. Alfonso'; Organ only

London, British Library, Add. MSS 17792–6 (17792, fol. 54; 17793,
fol. 57; 17794, fol. 59; 17795, fol. 22; 17796, fol. 54): 'Pavin Mr
AF' (17792): five parts

London, British Library, MS Egerton 2485: unattributed; no title;

Organ only

Oxford, Bodleian Library, MSS Mus. Sch. E.415–8 (415, fol. 2; 416,
fol. 2; 417, fol. 3; 418, fol. 5): 'Alfonso' / 'The 4 note Pavan' /
'AF:' (415): five parts, now lacking the Quintus book

Oxford, Bodleian Library, Rawl. Poet. 23, p. 158: text only; anthem
sung in the Chapel Royal 1635

Oxford, Christ Church, Mus. 2, fol. 141: unattributed; no title; five parts
(in score)

Oxford, Christ Church, Mus. 403–8 (404–5, 408, fol. 61; 406–7, fol.
60): unattributed; no title; five parts

Oxford, Christ Church, Mus. 436, fol. 115: unattributed; no title; Organ
only

Oxford, Christ Church, Mus. 527–30 and 1024, fol. iv: ‘Alfonso Fer’ /

‘4 notes pav:’ (527): five parts

Lost setting:

A lost setting by William Crosse is referred to in London, British Library, MS Harleian 6346, fol. 49v, a Chapel Royal anthem book which gives the text only (see Emslie, 1953). Little is known of Crosse, except that he was a countertenor and Gentleman of the Chapel Royal from 1614 until his death in 1640. He was sufficiently well respected in court circles for Thomas Tomkins to dedicate the fifth of his *Songs of 3. 4. 5. and 6. parts* (1622) to him (see Ashbee, 1998, ii. 322–3).

Text collation (additional collation from Field & Pinto, 2003):

19 That] y^t (1018)

5 prove] knowe (1018)

9 left] let (3665); set (423–8); sett (1018)

12 For sin’s] For sinne’s (29372–7); For Sinn’s (2013); For Sinns (423–8); for sinn (1018)

13 minds] mynd’s (423–8); minde (1018)

14 Rarely] cannot (1018)

19 That] y^t (1018); thou (3665)

19 a Son] a sonne (29372–7; 3665); a sonn (1018); thy sonne (2013)

20 To free] to free (1018; 29372–7; 3665); to be (2013)

22 With all since] withal since (3665); which all since (1018); which
 ~~with~~ all sinne (2013); from death since (29372–7)

23 Sin] Sinne, (3665); Since (29372–7)

25 overcame] over-came (3665); overcome (1018)

30 Me farther toss] and now begin (29372–7; 3665); and now beegin
 (1018); and nowe begin (2013)

32 Under his cross] beneath the Crosse (3665); beneath the crosse
 (2013); beneath thy crosse (29372–7); beeneath thy Crosse (1018)

N.3.2 **See, the chariot at hand here of Love (?J. Gamble).** See also

P.8.1(a–e)

Printed poem:

A Celebration of Charis in Ten Lyric Pieces, 2.4: Her Triumph

Source:

New York, New York Public Library, Drexel MS 4257, no. 2:

unattributed; JnB 9

Facsimile:

Jorgens, 1986–9, x

Comments:

Stanza 1 (lines 1–10) underlain; stanzas 2 and 3 (lines 11–20 and 21–30) given in block text

1, Cantus, 4: bb'

3, Bass, 3–4: dotted-crotchet

Text collation:

4 well the car] whilst the coach

10 Through swords, through seas, whither she would ride.] through y^e
woods through y^e seas whether she will ride whether she would
ride

15 smoother] smother

16 Than] Then

17 And from her archèd brows, such a grace] From her raysed browes
sitts grace

18 Sheds itself] Shades it selfe

19 there triumphs to the life] their triumphs delight

20 of the elements'] of such Elementall

21 a bright] the white

22 have] hath

23 Ha' . . . o'the] Haue . . . of the

24 soil] earth

25 Ha' . . . o'the] Haue . . . of

27 Or have smelt o'the bud o'the briar?] Haue you smelt to y^e budd of
the bryar
29 o'the] of the

N.3.3

For Love's sake, kiss me once again (?R. Johnson)

Printed Poem:

*A Celebration of Charis in Ten Lyric Pieces, 2.7: Begging Another, on
Colour of Mending the Former, lines 1–6 only*

Source:

London, British Library, Add. MS 56279, fol. 24v: unattributed

Comments:

Lines 1–6 only (underlain)

2, Bass, 2: g

3, Bass, 1–2: g, G

4, Cantus & Bass: time-signature is omitted, the change to triple-time
indicated by barring

Text collation:

4 do you] should we

5 taste] kiss

6 doth] does

N.3.4/1–2 Come, with our voices let us war

Printed Poem:

3: *The Musical Strife, in a Pastoral Dialogue*

- **N.3.4/1: *Setting 1* (Anon.)**

Source:

Oxford, Bodleian Library, MS Don.c.57, fos. 48v–9: unattributed; JnB

322

Facsimile: Jorgens, 1986–9, vi

Comments:

In Don.c.57 the division of voices is indicated by numbers 1 and 2

above the stave; this last only until stanza 4, thereafter the same

pattern is followed here editorially

41, Cantus 1, 4: c"

44, Cantus 1, 6: b'

55, Cantus 2, 5: b'

58, Cantus 1, 2: c"

- **N.3.4/2: *Setting 2* (J. Wilson)**

Sources:

§ Oxford, Bodleian Library, MS Mus.b.1, fos. 81–3: ‘A Dialogue / John Wilson’ (in score); JnB 324

Oxford, Bodleian Library, MS Mus. Sch. C.142, fos. 1r–v (Cantus 1) and 2r–v (Cantus 2): unattributed; Parts; JnB 325

Facsimile: Jorgens, 1986–9, vii (b.1)

Comments:

The close relationship between the two sources (and their common Oxford provenance) strongly suggests that the C.142 version was copied from Mus.b.1 for performance at the Act Song (see the Headnotes for this item). 142 also includes a second copy of the bass part, transposed down a tone (to B minor); this is found immediately after the bass part in C minor (i.e. on facing pages)

1, All parts: time-signature is omitted (b.1); time-signature is C (C.142)

1, Bass: key-signature is three-flats (C.142)

1, Cantus 1, 4: accidental omitted (b.1; C.142)

10, Bass, 1: accidental omitted (b.1)

13, Cantus 2, 4: accidental omitted (b.1)

22, Cantus 1, 3: g' (C.142)

27, Cantus 1, 1: accidental omitted (C.142)

38, Cantus 1, 1: omitted (C.142)

38, Bass, 1: fermata (C.142)

40, Cantus 1, 3–4: accidentals omitted (b.1; C.142)

45, Cantus 1, 1: omitted (C.142)

61–68, All parts: the repeat is implied by text instruction ‘Chorus Nay
rather’ after bar 68 (C.142)

62, Cantus 2, 4: d" (b.1; C.142)

63, Cantus 2, 5: accidental omitted (b.1; C.142)

65, Cantus 2, 2–3, 5: accidental omitted (b.1)

68, Bass, 1: breve (C.142)

Text collation:

4 turn] turnd (b.1, C.142)

9 your] our (b.1, C.142)

13 me] mine (c.57)

15 sting] stings (c.57)

25 Nay] Let (c.57)

28 choir] Quire (b.1, C.142, c.57)

N.3.5

Do but consider this small dust (A. Ferrabosco II)

Printed Poem:

8: *The Hourglass*

Source:

Carlisle, Cathedral Library, MSS Box B1, no. 8: 'Alf. Ferabosco' / '3.

Voc:'; two parts of on original set of three ('Altus' and 'Bassus'
only); JnB 286

Comments:

The Bass part is untexted in the source, though it presumably would
have been sung

4, Bassus, 4: quaver e, quaver e

6, Bassus, 5–6: crotchet a

7, Bassus, 3: quaver d, quaver d

12, Altus, 3: a', c"

15, Altus, 5–6: crotchet e"

15, Bassus, 5–6: crotchet A

17, Altus, B.3: semibreves

Text collation:

2 the] this

3 moved] mov'd

4 believe that] beleive y^t

5 The body was] y^e body ever was

6 that loved] y^t love'd

7 And . . . mistress' flame . . . a] & . . . m^{ris} flames . . . y^e


8 Turned] burnt


9 and . . . unblest] & . . . unblest't

10 expressed] express't

Contrafactum of 'Do but consider this small dust'

All you forsaken lovers (attrib. A. Ferrabosco II)

[CANTUS] 
All you for - sak - en lov - ers, come And


[BASS] 

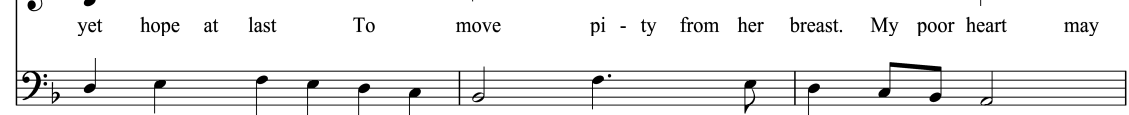
3 
pi - ty my dis - tress. I'll tell you why: All ye be - lov - ed





6 
Can pi - ty me no less. For love I die,



9 
yet hope at last To move pi - ty from her breast. My poor heart may



12 
find some rest Which hath so long been pain'd To show____





Source:

London, British Library, Add. MS 10337, fol. 47: unattributed

Uncollated concordance:

Cambridge, Fitzwilliam Museum, Mu. MS 782 ('The John Bull MS'
compiled c. 1620; formerly MS 52.D.25), fol. 111v: attributed to
Ferrabosco

Comments:

The author of the song text is unknown

7, Cantus, 3: e^b"

13, Cantus, 3: b⁴'

15, Bassus, 3: b^b

16, Cantus, 3: crotchet e"

16, Bassus, 2: c

17, Bassus, 2: b^b

17, Cantus, 2: semibreve

17, Bassus, 3: semibreve

N.3.6 Or scorn or pity on me take (J. Wilson)

Printed Poem:

11: *The Dream*

Source:

Oxford, Bodleian Library, MS Mus.b.1, fos. 48v–9: ‘John Wilson’; JnB

48

Facsimile:

Jorgens, 1986–9, vii

Comments:

10–11, Cantus, 5–1: b[#] (i.e. b[♯])

Text collation:

9 spite] spight

13 sleep] sleeps

N.3.7 Come, let us here enjoy the shade (T. Ford)

Printed Poem:

36: *A Song*

Source:

Oxford, Christ Church, Mus. 736–8 (‘Alto’; ‘Contratennor’; ‘Basso’;
continuo lacking, here reconstructed editorially), fol. 5: ‘Tho:
fford’ / ‘of 3’ / ‘A Dialogue’ (737)

Comments:

27, Altus: quaver-rest before note 1

27, Altus, 5: crotchet

49, All parts, 1: long

Text collation:

2 shadow] shaddowes

3 his] this

4 sunlight . . . than he] sonnes light . . . then hee

6 lights . . . doth] light . . . doe

10 Who] where

13 styled] stilde

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The Cambridge Edition
of the
Works of Ben Jonson

Music Edition

APPENDIX

*

EDITED BY

John Cunningham

THOMAS AUGUSTINE ARNE
(1710-78)

THE
FAIRY PRINCE:
A MASQUE

Libretto by
Charles Coleman, the elder (1732-1794),
after Ben Jonson *et al.*

TRANSCRIBED AND EDITED

BY

JOHN CUNNINGHAM

Dramatis Personae

First Satyr	Tenor
Second Satyr	Tenor
Third Satyr	Tenor
Fourth Satyr	Tenor
Fifth Satyr	(Speaking role)

Silenus	Countertenor
Echo	Countertenor

First Fairy	Treble
Second Fairy	Treble

First Nymph	Soprano
Second Nymph	Soprano

Chorus

Satyrs	2 Trebles, Countertenor, Tenor, Bass
--------	--------------------------------------

Orchestra: 1 'octave flute' (small recorder)

2 oboes

2 clarinets

2 bassoons

2 horns

2 trumpets

Strings: violins 1 & 2, violas, and bassi (cellos and double
basses)

Keyboard continuo

Carillon

Timbrels

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Libretto (1771 edition)

Synopsis

* = no music survives ‡ = incomplete

1 Overture

PART 1

- 2 Accompanied recitative (First Satyr): Chromis? Mnasy! None appear?
- 3 Air (Echo): Oh, you wake then! Come away
- 4 Accompanied recitative (First Satyr): What doth make you thus delay?
- 5 Air (First Satyr and Echo): Idle nymph, I pray thee, be
Recitative (Satyrs and Silenus): Ay, this sound I better know
- 6a Air (Silenus): Satyrs, he doth fill with grace
- 6b Chorus (Satyrs): Oh, that he would come away! ‡
- 7 Gavotte: Figure dance (Satyrs)
Recitative (Satyrs): Farewell, Bacchus! We will serve ‡
- 8 Air and Chorus (Satyrs): And, to answer all things else
Recitative (Silenus): Peace! The rock will quickly ope *
- 9 For the entrance of the sylvans
- 10 Chacon (Figure dance of satyrs)
Recitative (Silenus and Satyrs): Mark, my satyrs, what a show! ‡
- 11 Catch (Satyrs): 'Buzz', quoth the blue fly
Recitative (Silenus, Satyrs, Sylvan, First Nymph): How now, sylvans! Can you
wake? ‡
- 12 Air (First Nymph): See, see, oh, see, who here is come a-maying!
Recitative (Second Nymph): Now, now, prepare to set *
- 13 Dance of sylvans
- 14 Dance of wood-nymphs
Recitative (Silenus): Stay, the cheerful Chanticleer *
- 15 Chorus: Hail, fair knighthood; let our lays ‡
- 16 Accompanied recitative (Second Nymph): Let our shows be new, as strange

- 17 Air (Second Nymph): Let us play and dance and sing
- 18 Duetto and Chorus (Nymphs): Now all the air shall ring

PART 2

- 19 A troop of fairies
- 20 Accompanied recitative (First Fairy): Well were the solemn rites begun *
- 21 Air (First Fairy): Tho' the moon be gone to bed
Recitative (Second Fairy): And sweet Osnaphil his brother *
- 22 Duetto (Principal Fairies): Seek you majesty to strike?
Recitative (First Fairy): Now, fays and elves, your talks about *
- 23 Air [Fairy]: And ever, ever, in a ring *
Recitative [Fairy]: In emerald tufts the motto write *
- 24 Air (Second Fairy): Melt earth to sea, sea flow to air
- 25 The fairies' country dance, by the children, in the Second Act
The procession to St George's Chapel
- 26 The first grand march at the procession
- 27 The second grand march at the procession
- 28 Orchestra march

PART 3

- Recitative (Principal Fairies): Nor yet, my fays, in this day blest *
- 29 Duetto (Principal Fairies): Nay, nay, You must not stay
- 30 A dance of fairies *
- 31 When St George descends
- 32 The first air played at the dinner
- 33 The favourite minuet played at the dinner

34 Grand Chorus: Renown, assume thy trumpet *

APPENDIX 1

Keyboard reduction of the Overture

35 The new OVERTURE to the FAIRY PRINCE, Adapted for the Harpsichord, or Piano
Forte.

APPENDIX 2

Additional Scene (Text only)

‘Battle of Cressy’



List of Sources and their Abbreviations

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INTRODUCTION

In the summer of 1771 ten nobles were invested with the order of the Garter; among them were King George III's eldest sons, George (1762–1830), the Prince of Wales (later George IV), and Frederic, the duke of York and Bishop of Osnabruck (1763–1827). The spectacular ceremony at Windsor Castle captured the public's imagination and directly inspired two large-scale theatrical entertainments, one in each of the rival patent playhouses. At Drury Lane, David Garrick (1717–79) devised an elaborate entertainment based on Gilbert West's dramatic poem *The Institution of the Garter* (1742). With music by Charles Dibdin (1745–1814), *The Institution of the Garter, or Arthur's Roundtable Restored* premiered on 28 October; the lavish production and patriotic theme drew substantial crowds. Two weeks later, *The Fairy Prince* opened in the Covent Garden Theatre; the libretto was compiled by George Colman, the elder (1732–94), who enlisted Thomas Augustine Arne (1710–79) to compose the music. Seeking a similarly patriotic and elaborate conceit, Colman turned to one of the finest Jacobean court masques, Ben Jonson's *Oberon* (1611).

The Composer and Librettist

Today best-remembered as the composer of 'Rule Britannica', Thomas Augustine Arne was the finest English theatre composer of the eighteenth century. Born in London on 12 March 1710, his father and grandfather were upholsterers and undertakers, and office-holders in the London Company of Upholders (for a full biography, see *Grove Music Online*; *ODNB*). As a boy Arne was sent to Eton, where he discovered a talent for music. In 1726 he became apprenticed to a London attorney, but soon abandoned the position in favour of music. Arne's first recorded theatrical work was the opera *Rosamond* (1733), composed for his sister, Susanna, who starred as the heroine. The next year Susanna married the actor and playwright Theophilus Cibber, whose company was in residence at Drury Lane; Arne became house

composer at the theatre and remained there for next few years. In 1737 he married the soprano Cecilia Young, the finest English female singer of the day.

Between 1733 and 1776, Arne wrote music for about 90 stage works, including plays, masques, pantomimes, and opera. Admittedly his career is marked by inconsistency and ill-judgement, though his contemporary reputation was hindered somewhat by his Catholicism, which also prevented him from holding a court post. At the height of his success, Arne decided to try his luck in Dublin, spending the 1742–3 and 1743–4 seasons there. Arne continued to work at Drury Lane but after enduring several flops towards the end of the 1740s, he was increasingly overlooked by the recently appointed manager, David Garrick. When Susanna Cibber defected to Covent Garden at the start of the 1750–1 season Arne decided to follow; however, he enjoyed little more success there than he had lately at Drury Lane. He spent the 1755–6 season in Dublin with his wife and a small retinue, which included his pupil Charlotte Brent. By the end of the season Arne returned to London with Brent, now his mistress, leaving his wife in Dublin. Arne enjoyed a good deal of success with Brent at Covent Garden, including the path-breaking English *opera seria*, *Artaxerxes* (1762). However, by the winter of 1764 his fortunes were once again in reverse; his comic opera *The Guardian Out-Witted* was a flop, as was the *opera seria* *L'olimpiade* (1765). Things worsened in 1766: his sister died, and Charlotte married the violinist Thomas Pinto. By the late 1760s Arne was in little demand in either Covent Garden or Drury Lane. He nevertheless composed some fine works in the last decade of his life, including *The Fairy Prince* (1771) which ranks among his best works. Arne and his wife reconciled in October 1777; the reunion was short-lived, however. Arne became seriously ill by the end of the year and on 5 March 1778 succumbed to a 'spasmodic complaint'. Ten days later, he was buried in the churchyard of St Paul's, Covent Garden.

George Colman became manager of Covent Garden in 1767, succeeding John Beard. Baptized in Florence in April 1732, Colman's father was envoy to the court of the grand duke of Tuscany (for a full account, see *ODNB*); upon his death little over a year later, Colman's mother returned to England with her infant son, who was raised under the guardianship of the Earl of Bath, William Pulteney, the husband of Colman's maternal aunt. Like Arne, Colman too was intended for the law, but not long after passing the bar he abandoned the law in favour of a literary career. After befriending David Garrick in the late 1750s, Colman became an established writer in London and enjoyed some success and critical acclaim. With Beard's retirement in 1767 the Covent Garden patent became available for £60,000. Colman was invited to join a syndicate of four, raising the £15,000 required in part from his inheritance from the death of his mother earlier that year. Colman's Covent Garden tenure saw the appointment in 1771 of Arne as musical director. Over the next couple of years, the pair collaborated on several works, including *The Fairy Prince*. The stress of management led Colman to have a seizure shortly after the premiere of *The Fairy Prince*; he sold his share in the patent at the end of the 1774 season.

Colman, like David Garrick, was well versed in drama of the previous century. Garrick was, of course, the one of the most renowned Shakespearean actors of the day; he also owned a substantial collection of Jonson's quartos, which Peter Whalley (1722–91) consulted in preparing his 1756 edition of *The Works*, and he successfully revived several Jonson plays during his tenure as manager of Drury Lane (1746–76): he even incorporated the song 'Have you seen but a bright lily grow' from *The Devil Is an Ass* into his 1755 operatic version of *The Tempest*, with music by J. C. Smith. During Colman's tenure as the manager of Covent Garden he staged several of his own adaptations of Shakespeare; he also he published adaptations of Jonson's *Epicene* and *Volpone*. Indeed, in several performances of *The Fairy Prince*, the mainpiece consisted of adaptations of *Every Man In His Humour*

and *Volpone* (see **Appendix A**). While Garrick was drawn to the obvious patriotism of West's dramatic poem, Colman seems to have plundered Whalley's edition: the potential analogy of the much-admired Stuart prince with his Hanoverian counterpart, Prince Frederic, offered in *Oberon* was too good to pass. Colman supplemented the Jonsonian passages with 'a few passages of SHAKESPEARE, and a Chorus of the late GILBERT WEST, Esq. The final Chorus is from DRYDEN' (Source **B**, Advertisement, p. [ii]). Given the dates of the respective premieres, it has long been asserted that the idea to stage a theatrical representation of the investiture of the garter was first had by Garrick (Noyes, 1936; Fiske, 1986). However, the draft playbooks which survive in the Larpent Collection in the Huntington Library, California (Larpent Plays LA 326, 327) suggest that Colman's script was entered for the censor's scrutiny first, on 20 September: Garrick's is dated 3 October. By whatever means, Garrick managed to steal the thunder of Covent Garden, for a short while at least.

The Music

The dramatic deficiencies of *The Fairy Prince* were balanced by the high quality of the music. As the late Roger Fiske observed, Colman 'was fortunate in arousing Arne's interest; Dibdin . . . had no gift for the choral writing the subject demanded, whereas Arne, as usual at Covent Garden, was in his best form' (Fiske, 1986, 360). With his estranged wife demanding maintenance, Arne's interest in the project was undoubtedly motivated in part by monetary concerns. But it should also be understood in terms of an interest in old texts, which can be seen throughout Arne's career; indeed, he achieved his first major success with his setting of Milton's *Comus* (1738; Herbage, 1951), a work revised as an afterpiece by Colman in October 1772.

Arne's music for *The Fairy Prince* was well received by audiences and critics, generally considered as a return to the form that had brought him success with *Comus*; one example will serve for several:

The overture is spirited and pleasing; the recitative accompaniments of the dialogue naturally and intelligently expressed; the songs and duets discover taste and invention; and the choruses are grand and harmonious. The echo song, in particular, is pleasingly executed; and the catch, by the Satyrs, very happily conceived . . . [The managers] are entitled to some praise, for giving encouragement to so distinguished a genius (*General Evening Post*, 14–16 November 1771).

The overture is a forward-looking piece in the modern three-movement form; its galant style suggests that Arne was familiar with the symphonies of J. C. Bach or C. F. Abel. The quality of the overture was consistently noted by contemporary reviewers: it was once again heard by theatre audiences in 1777, in a new performance of the Bickerstaff/Dibdin pastiche comic opera *Lionel and Clarissa*. Throughout the work Arne's natural melodic gift can be clearly heard. Of particular note is the duetto and chorus 'Now all the air shall ring' (18) that closes Part 1, the chorus of which betrays a debt to Handel. Elsewhere Arne's absorption of the Italianate style is in evidence, particularly in several of the duets. Many of the songs were printed on three staves in the vocal score, which preserves more of the instrumental detail than one usually finds in such sources; the scoring shows Arne moving with the times, especially with the prominence given to woodwind instruments (e.g. 18).

The Cast

The cast of *The Fairy Prince* included well-known singers and actors, as well as new-comers to the London stage. Several were Arne's pupils. In the 1760s and 70s much of Arne's income came from his singing pupils, whom he constantly promoted so that he could profit from their earnings while they were his apprentices. At this time, solo singers on the English stage were mostly sopranos and tenors. Tenors, and indeed baritones, appear to have sung all of their high notes (usually from d' or e') falsetto; falsetto only began to fall out of fashion in the 1790s (see Fiske, 1986, 270–2).

The First Satyr was played by George Mattocks (1734/5–1804), who was employed at Covent Garden between 1757 and 1784; there he had several speaking parts, performed incidental music, and created the tenor young-lead roles in a number of English operas and afterpieces (*ODNB*), including Arne's *Thomas and Sally* (1760) and *Love in a Village* (1762). Although an uninspiring actor, Mattocks earned some reputation as a vocalist (Highfield, 1973–93, x. 142–7). He mostly sang falsetto, and would have done so for much of his numbers in *The Fairy Prince* (most are in a high treble range; **5** requires a"). As one of the main characters in Part 1, Mattocks had a two solo airs, **3** and **5**; in the latter an off-stage Echo was heard. His manuscript performing part survives (Source **B**).

The roles of the Echo and the Second Satyr were taken by Charles Clementine Dubellamy, the stage-name of John Evans (Highfield, 1973–93, iv. 478–81). After making his debut c. 1765, Dubellamy was hired by John Beard, then manager of Covent Garden, for the 1766–7 season. Handsome and a talented singer, Dubellamy was retained for the next season. He was back at Covent Garden in the early 1770s, before emigrating to America; he died in New York on 6 August 1793. Like Mattocks, Dubellamy seems to have had more talent as a singer than as an actor: reviews throughout his career note the merits of his singing voice, while highlighting his lack of deportment and his habit of cocking up his thumbs when singing (gesticulation whilst singing was frowned upon). Mattock's duet with Dubellamy (**5**)

generally received specific praise in reviews, though one critic described it as ‘the bleat of a sheep’ echoing ‘the bellowing of a bull’ (*The London Evening Post*, 14–16 November 1771).

Silenus was played by Frederick Charles Reinhold (1741–1815), the son of Handel’s favourite bass singer Henry Theodore Reinhold, and a close friend of Arne. Frederick made his stage debut in 1752, and spent much of the 1760s performing in the provinces (*ODNB*; Highfield, 1973–93, xii. 306–9). He was back in London by 1769 and was employed at Covent Garden until 1784. Reinhold was a talented and versatile singer; he excelled in comedic and parodic roles, and regularly received praise from critics. His only solo air in *The Fairy Prince* (6a) requires a wide range of a-f^{##}: the upper octaves were presumably sung falsetto.

The Sylvan was played by the Irishman Robert Owenson (1744–1812). Reputedly one of Arne’s pupils (Highfield, 1973–93, xi. 127–30), the composer apparently described Owenson as having ‘one of the finest baritone voices he had ever heard, particularly susceptible of that quality of intonation then so much admired and now so out of fashion, the falsetto’ (his daughter, Lady Morgan; quoted in Fiske, 1986, 270). Nevertheless, he did not have a singing role in *The Fairy Prince*, and had in fact been panned by critics in his stage debut only a couple of weeks earlier.

The other minor roles of the Third, Fourth, and Fifth Satyrs were played by Messrs Phillips, Baker and Fox, respectively: Phillips and Fox were omitted from the final performance of the run. Edward Phillips (fl. 1768?–1810?) made his debut in *Thomas and Sally* at Foote’s summer theatre in the Haymarket on 21 May 1770, where he was described as a ‘scholar of Dr Arne’s’; he joined the Covent Garden company in the autumn of 1771 and performed there until the following June. His articles were not renewed and he seems to have ended his career in the provinces (Highfield, 1973–93, xi. 284–5). Thomas Baker (fl. 1745–85?) is first heard of at Covent Garden in the 1749–50 season, and was ever-present there in

the winters until the end of the 1781–2 season. Evidently a capable actor-singer, he was often in demand as a (tenor) singer in *entr'acte* and choruses; he was also a singing teacher of some repute (Highfield, 1973–93, i. 229–30). Joseph Fox (d. 1791) made his first London stage appearance in 1758 at Covent Garden, appearing there regularly from 1768 to 1780 (Highfield, 1973–93, v. 379–80). Only the first four Satyrs had singing roles; like Owenson, the Fifth Satyr (Fox) is called for only in recitatives, though he presumably also joined in the choruses.

The roles of the principal fairies were taken by two children. Oberon was played by Master Wood (*fl.* 1771–3), the ‘son of the Organist of St. Giles’s in the fields’ according to R. J. S. Stevens (Argent, 1992, 9); nothing else is known, although he may have been the child of the same name who sang in *Ambarvalia* in September 1773 at Marylebone Gardens (Highfield, 1973–93, xvi. 229). Titania was played by Miss Brown, later the celebrated Mrs Ann Cargill (*c.* 1759–84), who was apprenticed to the aforementioned Thomas Baker (Highfield, 1973–93, iii. 64–72; *ODNB*). The fairies had a solo air each (**21**, **24**), as well as sharing two duettos (**22**, **29**): both children received consistently positive reviews. Miss Brown was particularly popular and went on to be in demand throughout the season. Indeed, she was regularly billed with reference to her role in *The Fairy Prince* as ‘the young Lady who has been received with so much Applause’ (*Public Advertiser*, Friday, 20 December 1771; an advert for her role as Sally in *Man and Wife*). The children are named in the printed vocal score (Source **A**) and in several reviews but not in the word-book (Source **D**), which simply notes that *The Fairy Prince* was the children’s ‘*first Appearance on any Stage*’; this was erroneous for Brown at least, who had made her debut on 8 November 1771 in Samuel Arnold’s *The Maid of the Mill* (Covent Garden).

The Wood-nymphs were played by Mrs Baker and ‘A Gentlewoman’, Mrs Woodman. Elizabeth Baker (née Miller; *fl.* 1761–92) was the wife of Thomas Baker. She made her stage

debut in 1761 at Covent Garden, receiving positive reviews noting the ‘sweetness of her voice’; in the following two seasons she appeared repeatedly (acting and singing) as pert young women in opera, farces and pastorals (Highfield, 1973–93, i. 231–2). The identity of Mrs Woodman (*fl.* 1755–89?) is confused and confusing, as many details of her biography overlap with those of a Mrs Woodham (see Highfield, 1973–93, xiv. 134–5; *ODNB*). However (contradicting the current *ODNB* entry), a brief newspaper article identifies Woodman as the Miss Spencer, who accompanied Arne to Dublin as one of his pupils, ‘where she performed some time under the name of Miss Spencer, but left the stage in consequence of her marriage with an eminent merchant of the city of Dublin’ (*General Evening Post*, 14–16 November 1771). Spencer is listed as a singer in Dublin’s Smock-Alley Theatre for the 1756–7 season (Walsh, 1973, 86; Boydell, 1988, 273). In addition to the duetto (18), the First Nymph (Baker) has a single air (12), which requires a range of g'-c". The Second Nymph also has a single air (17) which requires a remarkably wide range of a-c", suggesting that Arne wrote the part specifically for Mrs Woodman, who received particularly strong reviews for the role. Advertisements of Woodman’s upcoming role as Polly in *The Beggar’s Opera* – a role in which she was ‘received with universal Applause’ (*Public Advertiser*, 5 December 1771) – also refer to her success in *The Fairy Prince*. Mrs Baker received little mention, although one reviewer was unimpressed with her performance in ‘See, see, oh, see, who here is come a-maying!’ (12): ‘. . . but, alas! when Mrs. Baker attempts the *jugg, jugg, jugg* of a Nightingale, we freeze for her execution, and shudder for fear she should have the fate of the Philomela she attempts to imitate’ (*London Evening Post*, 14–16 November 1771). From 17 January 1772, Woodman was replaced in *The Fairy Prince* by Miss Potts, later Mrs Sophia Ward (*fl.* 1766–1801) (Highfield, 1973–93, xvi. 263–4), who made her debut in 1766. Playbills indicate that Potts remained in the role for the remainder of the run, although *The Public Advertiser* (22 February 1772) lists Woodman.

The dances of Nymphs and Satyrs were principally performed by James Fishar, Robert Aldridge and Louisa Manesière. Fishar made his debut in 1764 and became the principal dancer at Covent Garden (Highfield, 1973–93, v. 278–9); he frequently performed with Manesière (d. 1775), with whom he lived and later married; she made her London debut in 1761 at Covent Garden (Highfield, 1973–93, x. 67–8). Aldridge (d. 1793) was a principal dancer on the London stage for two decades from 1762; he moved to Covent Garden at the start of the 1767–8 season, and appeared there regularly until 1782, often receiving extravagant praise from critics (Highfield, 1973–93, i. 57–8). With one exception, reviews do not mention the adult dancers; however, the rather scathing reviewer in *The London Evening Post* (14–16 November 1771) found the costumes of the Satyrs ‘indecent’ and evidently skimpy: ‘for if their bodies are supposed to be covered with leaves, why should such dogs, like great butter prints, stare us in the face?’. The same reviewer went on to note that Manesière was ‘so loaded with the vegetable system, that I could swear she had come from Bays-Water or Battersea, to attend Covent Garden market’. The dances of fairies were performed by children, and do not seem to have been entirely successful: as one reviewer noted, ‘it is too difficult for such young children to execut [*recte* execute], and their being obliged to change their figure on a signal given by a stroke from a hammer is so apparently mechanical, that it renders the dance in the highest degree farcical and ridiculous’ (*The Oxford Magazine*, vol. 7, 186).

The composer and diarist R. J. S. Stevens also performed in *The Fairy Prince*, as one of the boys of the St Paul’s choir. His ‘recollections’ (written in 1827) include a fascinating entry recounting the rehearsals and confirm that Woodman was formerly one of Arne’s students (Argent, 1992, 8–9); it is worth recounting in detail:

Both Dr. Arne, and George Colman Esq (a little man,) the manager of the Theatre, stood on the Stage, near the Prompter at every Rehearsal:

where they made their observations as they occurred, to various performers on their method of exhibition, both in Singing, and in acting; and George Colman shewed the Actors in what manner he imagined Jonson's Poetry should be given in order to make it impressive. Miss Brown (afterward the celebrated Mrs. Cargill), acted Titania. She was very pretty, had a good voice, and an excellent ear. She was a Pupil of Tommy Baker. Master Wood, son of the Organist of St. Giles's in the fields, was Oberon; but made no great figure either as an Actor or Singer. Mrs. Woodman, a Pupil of Dr. Arne, made her first appearance upon the Stage, as a Wood Nymph, and was much applauded. Miss Brown, was the Second Edition of Titania: the little girl who first attempted the character, being found too insignificant in her performance, even for a Fairy. In the third act of the *Fairy Prince*, was introduced a representation of the Ceremony of Installation of the Knights of the Garter at Windsor. This after piece was very popular, and it was represented many times. The Music was admirable.

The Scenery

The Fairy Prince was also notable for its elaborate scenery, painted by Giovanni Battista Cipriani (1727–85), Nicholas Thomas Dall (d. 1776), and John Inigo Richards (1730/31?–1810), who had collaborated on scenery for various Covent Garden productions since 1759. Cipriani, the Florence-born court painter, received a total of £105 for his work at Covent Garden in the 1771–2 season (*ODNB*; Highfield, 1973–93, iii. 285–8). Dall began his career as a scene painter at Covent Garden in 1757 and remained active until his death (*ODNB*; Highfield, 1973–93, iv. 124–6). He was succeeded as principal scene painter at Covent

Garden by Richards; a founder member of the Royal Academy in 1768, Richards remained principal scene painter at Covent Garden until 1803 (*ODNB*).

The scenery was well received by audiences and critics. The opening depiction of the moonlit rural landscape was ‘beautifully executed, and producing a happy effect’ (*General Evening Post*, 12–14 November 1771). The scenes closing the second and third parts warranted particular mention:

The scenery (particularly the transparencies) are equally excellent . . . we never remember to have seen on the stage, more masterly colouring, excellent proportion, or animated expression, than that which we observed in the transparent scenes. The others deserve general applause; but the particular merit of the last scene, the figures of St. George, and the Angel over the gate of St. George’s hall, demand a public tribute and distinction (*The Oxford Magazine*, vol. 7, 186).

The St George’s Hall scene was reused for another elaborate masque: the afterpiece *Windsor Castle*, given at Covent Garden on 6 April 1795 to mark the nuptials of the Prince of Wales (later George IV) and the Princess of Brunswick. However, flaws were noted in reviews of the first performance of *The Fairy Prince*:

Great merit must be given to the execution of some of the scenery, particularly to the two views of Windsor Castle; but would the managers, upon a second representation, throw them further back, they would have a superior effect upon the eye: – at present, their proximity deprives them of some of the real applause that they are entitled to. I hope the lifeless scene of the chapel was effaced the first night; it could but convey two ideas; – first, that the prayer and ceremony had lulled the congregation to

sleep, or that these were the blocks upon which the head dresses were tried before the representation of the procession. It conveyed to me the idea of a barber's shop in Windsor, where the poor Knights were shaving to attend the Installation. I heard an innocent young woman exclaim, Why this is a *puppet show*, I thought it was to have been a play! (*London Evening Post*, 14–16 November 1771).

The painted scene of St. George's Chapel, is greatly inferior to the representation of the Chapel at Drury-lane [i.e. *The Institution of the Garter*]; besides, that the ceremony in the Chapel is omitted; but indeed it is here styled a vision only. The procession is not so well conducted, not is the last scene of St. George's Hall either so splendid or so entertaining, as at the other house. The dresses of the fancied characters are well imagined; but those of the Sovereign, Knights, &c. are not more showy than at Drury-lane (*General Evening Post*, 14–16 November 1771).

The closing procession and ceremonial dinner also appear to have been well received, though not thought by some to have been superior to that in the Drury Lane production of *The Institution of the Garter*:

The procession is too crowded, but elegant; the dinner inferior to one at the London Tavern . . . (*London Evening Post*, 14–16 November 1771).

The procession of the Knights, was grand, but we think it no other way superior to that at Drury-lane, than from the happy thought of making it *to* the Chapel and not *from* it, by which means the Knights intended to be

installed are seen in the silver vest, worn by them previous to their being covered with the black mantle, and other ensigns of the order, which have a fine effect The method of performing the ceremony of the supper, is exceedingly *apropos* for the purpose of a making a magnificent sight (*The Oxford Magazine*, vol. 7, 186).

The Ceremonial of the Dinner in Saint George's Hall, as well as the Scene of the Hall itself, introduced in the new Masque of the Fairy Prince, are universally allowed to be a most correct and accurate Representation of the real Solemnity at Windsor (*Public Advertiser*, 14 November 1771).

The inclusion of 'an additional Scene' was advertised for the twenty-ninth performance. The scene proved a hit with audiences; a detailed description is found in *The General Evening Post* (17 January 1772):

The new transparent scene exhibited last night at Covent-garden theatre, in the entertainment of the Fairy Prince, is a representation of Edward the Black Prince in the act of seizing the Bohemian standard at the famous battle of Cressy – Cipriani (the artist who executed it) has feasted the critic's eye with one of the finest paintings of the kind ever seen in England. – The figure and position of the Prince, the heads and necks of the horses, with the fire darting from the eye of that which carries the standard-bearer, beggar description. – The whole is so forcible, so animated and expressive, the colouring so just, and the drawing so natural and chaste, that it may be called 'a speaking picture', in the truest

sense of the words, and its excellence, in some measure, demands our silence as to the propriety of its introduction, under the apology of a *vision*, which word we have ever understood to infer a view of some *future* event!

The text of the new scene was included in the libretto published in Colman's *Works* (1777; Source **D**). It shows that the insertion of the scene had implications for the music at the end of Part 2: the Second Nymph's accompanied recitative 'Let our shows be new, as strange' (**16**) is slightly altered and interrupted with a six-line recitative by Silenus, preceded by the stage direction describing the scene (**Appendix 2**). The recitative is broken up and would have required some modification. Indeed, on 16 November 1771 Arne received £120 for composing the music, and on 27 January received a further £1 11s 6d 'for composing additional Music' (Stone, 1962, 1603), presumably for the inclusion of the Cressy scene: no music survives.

Reception

The Fairy Prince enjoyed initial popularity. There were twenty-three performances between 12 November and 9 December (see **Appendix A**). A further thirteen performances were given before the following summer, including a benefit for Colman on 27 January, from which he made a profit of £125 15s 6d (Stone, 1962, 1603). The first performances were reviewed in several London magazines and newspapers, several of which have already been cited (see also **Appendix B**). Critical reaction to the entertainment as a whole was mixed, though most reviews reveal a reluctance to judge *The Fairy Prince* by any dramatic principles, apparently resigned to the commercial-artistic trade-off when appealing to the whims of popular opinion.

Despite its popularity, *The Fairy Prince* was too closely entwined with the circumstances that inspired it to endure beyond the 1771–2 season. However, a one-off revival of sorts did take place in 1775. It seems that much of Part 1 was presented by several members of the original cast (apparently in their original costumes and using some of the scenery) as part of an entertainment ‘given by the Noblemen and Gentlemen of the *Seavoir Vivre* Club at the Pantheon’ on 18 May 1775. The *Savoir Vivre* Club was founded in 1772, with the aim ‘to patronize men of genius and talent’ (Egan, 1832, 132). The club was well known for its recreational gambling, and its members included the politician Charles James Fox (1749–1806). In 1775–6 the clubhouse at 28 St James’s Street, was designed and erected by John Crunden (c. 1745–1835); it was taken over by Boodle’s gentlemen’s club in 1782, which is still located there. The Pantheon, designed by James Wyatt and located on the south side of Oxford Street, opened in 1772; its principal rotunda was one of the largest rooms built in England at the time. It was sold to Mark’s and Spenser’s in 1937 and demolished soon after (see Sheppard, 1963). The entertainment lasted until the early hours of next morning and was attended by an audience of 1,400. A lengthy account was published in the *London Chronicle* and the *Public Advertiser* (20 May):

The very ticket of admission contained a *conchetto*, executed by Capriani and Bartolozzi, and exhibited a *Dumb Cupid* The *Scenery*, for so we must call the Decoration of the Pantheon, consisted of a romantic *Païsage*, executed by Mr. Dahl, of Covent Garden Theatre, with Cascades, Bowers, Rocks, and Cataracts The Orchestra was in the Form of a Cave or Bower, and the Performers, both Vocal and Instrumental, habited like Shepherds, Satyrs, and Sylvans Part of the *Fairy Prince* was also sung and played by the whiskered, long-nosed Band and Chorus, assisted by the grotesque Figures of Messrs. Mattocks,

Reinhold, Du-Bellamy, &c. &c. . . . The *Masque*, however, here as elsewhere, was unmeaning and foolish.

Perhaps the reviewer of a 1775 Covent Garden performance of Kane O'Hara's burletta *Midas* had the 'revival' performance of *The Fairy Prince* in mind when he described the actor playing Pan: 'Mr. [Robert] Mahon skipped about like a dancing satyr in the Fairy Prince' (*Morning Chronicle and London Advertiser*, 14 November 1775).

Records of other examples of performances of numbers from *The Fairy Prince* are rare. Towards the end of the 1790s, R. J. S. Stevens copied three duettos (**5**, **22**, **29**) in two manuscripts (Sources **K** and **L**), suggesting that they may have been performed in private amateur circles. The catch for the Satyrs (**11**) was, however, the most popular item. It is found in two manuscript copies (Sources **M** and **N**), and in the third volume of *Apollonian Harmony* (c. 1795–8) (Source **O**); in the early nineteenth century, the composer and organist Joseph Major (1771–1828) published a series of variations based on the piece: *Dr Arne's favorite Catch, Buzz quoth the blue Fly* (London, British Library, h.60.l.(16.)). Of *The Fairy Prince* numbers, Samuel Arnold selected only 'Now all the air shall ring' (**18**) to be performed as part of a commemoration concert for Arne on 8 May 1802. Thereafter, *The Fairy Prince* was largely forgotten until the twentieth century when several editions derived from the original vocal score appeared. James Brown published arrangements of selections for violin and piano in 1925 and 1933, and in 1959 Robert Salkeld published an edition of **12** with texts in German and English (see **Bibliography**). The only modern revival – presumably based on the vocal score – seems to be a BBC production broadcast on 26 September 1960 (see Gilman, 2009). The full orchestral version of the overture was included by Richard Platt in the Garland Press series *The Symphony and Overture in Great Britain*.

Appendix A

List of Performances and Mainpieces

1771

1. Tuesday, 12 November *The Miser* (Molière)
2. Wednesday, 13 November *The Earl of Essex* (John Banks?)
3. Thursday, 14 November *Every Man in His Humour* (Ben Jonson)
4. Friday, 15 November *The Jealous Wife* (George Colman)
5. Saturday, 16 November *The Busy Body* (Susanna Centlivre)
6. Monday, 18 November *The Stratagem* (George Farquhar?)
7. Tuesday, 19 November *The Clandestine Marriage* (George Colman and David Garrick)
8. Wednesday, 20 November *Barbarossa* (Rev. Dr John Brown)
9. Thursday, 21 November *The English Merchant* (George Lillo)
10. Friday, 22 November *The Brothers* (Richard Cumberland)
11. Saturday, 23 November *Cyrus* (John Hoole)
12. Monday, 25 November *King Richard III* (Shakespeare)
13. Tuesday, 26 November *The Fox* (Ben Jonson)
14. Wednesday, 27 November *The Fox*
15. Thursday, 28 November *The Clandestine Marriage*
16. Friday, 29 November *The Fox*
17. Saturday, 30 November *The Busy Body* (Susanna Centlivre)
18. Monday, 2 December *The Fox*
19. Tuesday, 3 December *Jane Shore* (Nicholas Rowe)
20. Wednesday, 4 December *Love Makes a Man* (Colley Cibber)
21. Thursday, 5 December *Barbarossa*

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| 22. Friday, 6 December | <i>The Inconstant</i> (George Farquhar) |
| 23. Monday, 9 December | <i>The Recruiting Officer</i> (George Farquhar) |

1772

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|---------------------------|---|
| 24. Monday, 6 January | <i>The Fox</i> |
| 25. Tuesday, 7 January | <i>The Way to Keep Him</i> (Arthur Murphy) |
| 26. Wednesday, 8 January | <i>Every Man in His Humour</i> |
| 27. Thursday, 9 January | <i>Oroonoko</i> (Aphra Behn) |
| 28. Friday, 10 January | <i>A Bold Stroke</i> (Susanna Centlivre) |
| 29. Thursday, 14 January | <i>The Provok'd Husband</i> (John Vanbrugh) |
| 30. Friday, 17 January | <i>Love's Last Shift</i> (Colley Cibber) |
| 31. Monday, 20 January | <i>The Stratagem</i> |
| 32. Wednesday, 22 January | <i>Love's Last Shift</i> |
| 33. Monday, 27 January* | <i>Macbeth</i> (Shakespeare) |
| 34. Tuesday, 28 January | <i>The Fox</i> |
| 35. Saturday, 22 February | <i>She Wou'd and She Wou'd Not</i> (Colley Cibber) |
| 36. Thursday, 28 May** | <i>Isabella</i> (Thomas Southerne, adpt. David Garrick) |

* A benefit night for Colman, from which he made a profit of £125 15s 6d. (Stone, 1962, 1603)

** Advertised weeks in advance as 'having been particularly desired by several foreign Noblemen now in London, and other Persons of Distinction' (*Public Advertiser*, 14, 15, 19, 21 and 27 May 1772)

Appendix B

List of reviews of the first performance

The General Evening Post, 12–14 November 1771: ‘*short account*’ giving an outline of the action and scenery; promises ‘*A more circumstantial account of this Exhibition, with the Songs, &c. – in our next.*’ (see below). Of note: ‘. . . a beautiful duett between Mr. Mattocks and Mr. Du Bellamy On the whole, the fancy in the contrivance of the action, composition in the music, richness of the habits, mastership in the painting, and general regularity and excellence in the conduct and performance, afforded universal satisfaction and delight.’ Essentially the same account was printed in the *Public Advertiser* (13 November 1771).

The Public Advertiser, 14 November 1771: brief comment on the success of the ceremonial dinner scene only.

The General Evening Post, 15 November 1771: detailed account and review of the action (including texts of most of the songs and choruses), concluded with a lengthy assessment noting that ‘As a *raree-shew*, it is splendid; but, notwithstanding all the parading accounts in the public prints, prior to the exhibition, we think, upon the whole, that it cannot boast any superiority over the Institution of the Garter, at the other theatre; for though in many respects it is preferable, in others it is greatly inferior. It is true, that here the manners of the present times are preserved, and the ceremonies at the late installation more exactly represented than at Drury-Lane theatre. With respect to the music, which is the most meritorious part of this performance, it has greatly the advantage of Mr. Dibdin’s flimsy composition at the other house. – It is probably equal to any thing the invention of the most celebrated composer could have produced on the occasion. The overture is spirited and pleasing;

the recitative accompaniments of the dialogue naturally and intelligently expressed; the songs and duets discover taste and invention; and the choruses are grand and harmonious. The echo song, in particular, is pleasingly executed; and the catch, by the Satyrs, very happily conceived. In short, the whole discovers a strength of imagination, and a retention of judgement equal to any thing composed by Dr. Arne in the meridian of his glory; and on this account we not only congratulate the managers on his success, but think they are entitled to some praise, for giving encouragement to so distinguished a genius. . . .'. The account is prefaced with brief biographical information on Mrs Woodham and Miss Brown. Essentially the same review but lacking the final assessment was reprinted in the *Craftsman or Say's Weekly Journal* (16 November 1771); a truncated version is found in *The Lady's Magazine*, vol. 2 (1771), 215–18

The London Evening Post, 14–16 November 1771: detailed review; begins with an account of a dispute between Colman and the puppeteer Carlo Perico: 'So excellent is *Don Carlo* in the conduct of his wooden family, that his *Sauvages des Bois*, infinitely excel Mr. Colman's Sylvens, and the *little family* of *Perico*, the *fairy family* of the fairy manager. In short, I cannot see it in any other light, but that the petulance and jealousy of Mr. Colman are such, that he really believes Signior Carlo has stolen one of his best thoughts; and, in revenge for the plagiarism, he has determined to open a *puppet shew* on a more extensive plan, and maliciously exerts himself to ruin a poor itinerant Italian family, who have got the envy of the dramatic world for making puppets of wood beyond the compositions of the dowdy, worn-out old gentlewoman, MOTHER NATURE; and, therefore, to rival the said ingenious *Carlo*, he is pleased to bring out the *Fairy Prince*.'

The Critical Review, vol. 32 (1771), 392. Echoes sentiments expressed in the *General*

Evening Post, 15 November 1771. The same was printed in *The Theatrical Review*, vol. 1 (London, 1772), 178–89, at 187–9: detailed account and review of the action (including texts of most of the songs and choruses), concluded with a lengthy assessment.

The Oxford Magazine, vol. 7 (1771), 186–7: detailed review, offering critique of music and scenery etc.; gives texts of several favourite songs and the singers: ‘Idle nymph, I pray thee, be’ (Mattocks and Du Bellamy); ‘Satyrs, he doth fill with grace’ (Reinhold); ‘Let us play and dance and sing’ (Mrs Woodman); ‘Tho’ the moon be gone to bed’ (Master Wood); ‘Melt earth to sea, sea flow to air’ (Miss [Brown]). Preceded by an account of *The Institution of the Garter*.

The Town and Country Magazine, vol. 3 ([1772]), 575–6, at 575: detailed account and review of the action (including texts of most of the songs and choruses); the review is similar to those in other sources, such as *The Theatrical Review*, vol. 1. See also *The General Evening Post*, 12–14 November 1771 (same in *The Public Advertiser*, 13 November 1771); and *The General Evening Post*, 15 November 1771 (essentially the same review was reprinted in *The Craftsman or Say’s Weekly Journal*, 16 November 1771).

The Sources

Given the high quality of the music it is particularly frustrating that no full score of *The Fairy Prince* survives. Indeed, few of Arne's manuscripts are known; many presumably perished in the Covent Garden fire of 1808, while others (such as *Caractacus*, 1776) appear to have been lost after being bequeathed to his son, Michael. Much of *The Fairy Prince* was, however, published in vocal score (Source A), which serves as the copy-text for much of this edition. Designed for amateurs, vocal scores typically omitted many details of the orchestration as well as choruses and *secco* recitatives. The music publisher Peter Welcker seems to have initiated the practice of issuing vocal scores of complete works (rather than single acts) in 1764 with George Rush's *The Royal Shepherd*. Such scores were typically not engraved until a month or two after the opening night (Fiske, 1986, 294–5). However, with *The Fairy Prince* Welcker seems to have struck while the iron was hot, abandoning his usual complete vocal score format in the process. The earliest advertisement for the vocal score of *The Fairy Prince* is found in *The Public Advertiser* for 28 November 1771, under 'NEW MUSIC. *This Day is published*'; however, the advert seems to describe Source F, which comprises only the vocal items only from Part 1. *The Public Advertiser* carried another advertisement on 11 February 1772, this time for 'The Fairy Prince, by Arne, 6s' (Welcker). Given the doubled price, this was presumably the vocal score of the entire work (Source A); vocal scores of full-length operas usually sold for 10s. 6d. though it was common for all music to be sold below the market price (see Fiske, 1986, 299): the copy of the complete vocal score now in the Bodleian Library, Oxford is priced at 3s. As was common practice, the vocal score omitted three choruses (6b, 15 and 34), one recitative designated 'accompanied' in the libretto (20) and all of the *secco* recitatives. It did, however, include keyboard arrangements of the overture and thirteen dances. The vocal score – with and without the instrumental items – was issued in several editions until the turn of the nineteenth century. The overture from *The*

Fairy Prince was clearly popular; Welcker published the keyboard arrangement found in the vocal score separately (Source **G**) as well as in orchestral parts (Source **C**).

The only (apparently) autograph material known to survive from *The Fairy Prince* is a recently discovered performing part for George Mattocks, who played the First Satyr: Source **B**. The find is significant in the wider context, as performance parts for singers – i.e. the source from which parts were learned – in English theatre works from the second half of the eighteenth century are extremely rare. In the current context it also allows several gaps to be filled. The manuscript – now bound as one fascicle of a guardbook housed in the Special Collections of the University of Birmingham – provides several important concordances (with some revealing discrepancies) for **2–5**, **11** and **18**. More importantly, Source **B** is also a unique source for the unaccompanied ‘cornett’ melody played by the First Satyr as the first scene begins, the tenor parts of the choruses **6b** and **15**, and for four *secco* recitatives. The recitatives are of particular importance: Mattocks’ manuscript includes all of those for the First Satyr, but also gives fragments of recitatives from other characters as cues.

The main sources for the text are the vocal score (Source **A**) supplemented by the printed word-book (Source **D**). Significant portions of it, giving the texts to many of the songs and choruses, were also printed in several reviews of the first performance. A revised version was also included in the fourth volume of Colman’s *Works* (1777) (Source **E**). In this edition, the text has been modernised throughout, in line with the general practices observed in *The Cambridge Edition of the Works of Ben Jonson*. A diplomatic transcription of the 1771 libretto with original spelling etc. is also provided.

The Order of the Musical Items

The vocal score (Source **A**) includes thirteen dances. A single dance is given among the vocal numbers: ‘A troop of fairies’ at the start of Part 2 (p. 28); the same title is found at this point

in the libretto (p. 17), though not specified as a dance. The remaining dances are appended to the end of the vocal score, a practice first used in Arne's *Comus* (1738). Roger Fiske noted that 'the twelve dances cannot have been played consecutively at the end of the opera; they must have come one by one earlier on, and to some extent this is confirmed by the libretto' (1986, 363). Several dances are called for in the libretto; however, the titles are either generic or do not match those in the vocal score appendix. Fiske's explanation for this was that Arne provided his own titles. However, it may also suggest that the libretto was ready for publication before Arne finalised the instrumental numbers; such a time-lag is also implied by several variants in the text between the word-book, vocal score, and George Mattocks' manuscript performing part.

It seems that the position of the dances in the vocal score appendix follows the order in which they were heard in the performances; Fiske provided a reconstruction of the order of the dances (1986, 613–14), which has been followed in this edition. The tonality of the dances provides only a rough guide without the recitatives that would have framed them; the discovery of Source **B** goes some way to recovering the situation. The first dance (7) is titled 'The airs for the grand dance of the satyrs' (subtitled, 'Figure dance', 'Gavotte') suggesting that it comes in Part 1. It is preceded by the D major air and chorus **6a–b** and followed by the recitative 'Farewell, Bacchus! We will serve'. Mattocks' entry occupies the middle of the recitative and is centred in D major. The next dance is 'For the entrance of the sylvans' (9), which Fiske interpreted as representing the sleeping Sylvans with the plaintive phrases for oboes and bassoons (1986, 613); it begins in D major but ends in B \flat major, providing the ideal transition to the next dance: the 'Chacon' (10) in E \flat major, which presumably accompanies the revelation of St George's Chapel. It is followed by the recitative 'Mark, my satyrs, what a show!'; Mattocks' entry comes near the end of the recitative; it has a key-signature of one sharp and the short entry is a V-I cadence on A major; A major is also the

key of Mattocks' second entry shortly thereafter; the next item (**11**) is in C major. Then follows dances for the Sylvens (**13**) and Nymphs (**14**), which are called for in the libretto simply as '*A Dance*'; Source **B** also includes the rubric 'Dance' on an unused stave between the end of the recitative 'How now, sylvens! Can you wake?' and **15**, presumably referring to the same item(s). Both dances have a tonal centre of C; one review described the dance after the discovery of the sylvens as 'savage and loaded' (*London Evening Post*, 14–16 November 1771). **13** is preceded by the recitative 'Now, now, prepare to set': no music survives. Another lost recitative comes next; it is followed by the chorus **15**, in G major.

Next in the vocal score appendix is 'The fairies country dance, by the children, in the Second Act' (**25**); this is not called for in the libretto though it seems likely to follow the air 'Melt earth to sea, sea flow to air' (**24**), before which all of the fairies except the two principals exit; it is described as 'a characteristic dance, affording infinite mirth' (*The Town and Country Magazine*, vol. 3, [1772], 576). Three procession marches follow (**26–8**) which must be from the procession at the end of Part 2. After the five-bar piece 'When St George descends' (**31**), there are two dances played at the ceremonial dinner (**32–3**). There is no obvious place in the libretto for **31**: Fiske conceded that he had 'failed to find a home' for it in his reconstruction. However, the review in *The General Evening Post* (12–14 November 1771) confirms that it was part of the performance, and implies that it belongs in the final scene: 'We had almost forgot to mention the descent of an admirable figure of St. George, finely executed by Cipriani'. The remark comes at the end of the review, and clearly refers to a scenic device but offers no further details. It seems most likely that this music was used to introduce the scene of 'St George combating with the Dragon', which may have descended from the ceiling; as another review notes, 'In the above scene [the ceremonial dinner], after the Sovereign and Knights are seated, a transparent painting is discovered, suspended from the ceiling of the hall, of St. George combating with the Dragon' (*General Evening Post*, 14–

16 November 1771). Having **34** here also fits with the position of the music in the vocal score, between the processional marches and the first air played at the dinner.

No music seems to survive for the ‘DANCE OF FAIRIES’ (**30**), called for in the libretto (p. 24) immediately following the fairies’ duet (**29**) in the third part.

Reconstruction of Missing Items

With the discovery of Source **B** several recitatives and single lines from two previously lost choruses have been recovered. Reconstruction is certainly possible, though beyond the scope of the present edition; however, as Roger Fiske suggested, it would be perfectly acceptable in any modern performance for the recitatives to be spoken; most English operas after 1762 contained some spoken dialogue; of course, much of the recitative texts would have been spoken in Jonson’s original. Fiske also suggested that ‘the Finale of . . . *Albion and Albanus* might do well enough to end *The Fairy Prince*. The music would sound old-fashioned, but so for that matter would Arne’s chorus at the end of Act I’ (1986, 362). Though a practical solution, in *The Fairy Prince* the Grand Chorus would have been in the same key as the overture, E \flat major; however, Grabu’s finale is in C, so transposition would be required. However, such a substitution would do Arne little justice. A complete modern edition of *Albion and Albanus* has recently been published by the Purcell Society (White, 2007).

Notes on Performance

The Fairy Prince overture was published in eight parts, for two oboes, two horns, two violins, viola and two bassi (i.e. cello, double bass and bassoon; rounded out by a keyboard continuo in original performances). In addition, the vocal score calls for an ‘Octave Flute’ (12) (i.e. a small recorder), two clarinets (22), bassoons (9, 14 and 22), two trumpets (26 and 27), a carillon, and timbrels (i.e. tambourine) (8). The instruments are often not specified in the vocal score; thus, in the edition, where the orchestration is obvious but not indicated, editorial suggestions have been made.

From c. 1769 to 1778 the Covent Garden orchestra was led by John Abraham Fisher (1744–1806), who composed the music for another Jonsonian adaptation, *The Druids* (1774), in which several members of *The Fairy Prince* cast appeared. In 1760, there were 19 orchestral players in the orchestra, plus a keyboardist and a copyist at Covent Garden: this figure is unlikely to have changed much by 1771 (for the Covent Garden orchestra, see Fiske, 1986, especially 279–85). Without surviving parts we can only estimate the size of the band for *The Fairy Prince*, though to realize the various dynamics there must have been at least two players for each violin part and for the cellos. The double bass presumably played in all fully scored sections; elsewhere its use falls to the discretion of the conductor. The *secco* recitatives probably suffice with a keyboard accompaniment alone. In his edition of William Shield’s *Rosina*, John Drummond (1998, p. xxxiii) added a note of caution to Fiske’s claim that the harpsichord cannot have been superseded by the fortepiano in the Covent Garden Theatre before the 1790s. We cannot be sure when the fortepiano became regularly used in English theatres, though it is likely that this happened during the 1770s, and possibly as early as 1771.

Few eighteenth-century English operas have survived in orchestral form; however, those that do strongly suggest that the oboists also played the flutes and probably the clarinets

as well (see Holman, 2007, 29). However, theatre orchestras did often have to employ extra musicians, especially trumpets and drums. Although the score of *The Fairy Prince* does not call for drums they may well have been used in the processional music at the end of Part 2 (26–8). The trumpet parts could have been played by spare violinists, the same is true of timpani parts, if any were used. With his arrival in London in 1767, Johann Christian Fischer brought a new approach to oboe playing ‘from a blare to a bitter-sweet murmur’ (Fiske, 1986, 282); until the mid-1780s or so the normal range of the oboe was around two octaves to d^{'''}; the vocal score (Source A) uses the English and French terms, oboes and hautbois, interchangeably.

Arne’s *Thomas and Sally* (1760) was the first work by an English composer to use clarinets and sparked great enthusiasm for the instrument, which was thereafter included in almost all operas. The tone of the late eighteenth-century clarinet was more penetrating than that of its modern counterpart, making it especially suitable for outdoor music. Bassoons were frequently used, especially in overtures; when printed in vocal scores, the bassoon part is often given an octave higher (e.g. 8). Although it was eighteenth-century practice for the bassoons to be often used to reinforce the string bass, such reinforcement may not be appropriate with modern instruments; it may be reasonably assumed that at least one bassoon would have been playing whenever the oboes and/or horns are required. In this edition the bassoon is indicated only where its presence is stated or implied. Horns appear in 1, 17 and 19: the writing is typically unadventurous and all within an easily achievable range. Percussion instruments were common and varied in the theatres; according to Fiske (1986, 284), Arne’s carillon (8) seems to have been a keyed glockenspiel: his use of the glockenspiel and timbrels are early and innovative examples of these instruments in an orchestral context.

The sources give a reasonably good idea of at least some of the ornamentation necessary (predominantly trills and appoggiaturas); it is left to the discerning performer to

add further embellishments, as appropriate. Although the designation of ‘Chorus’ in a vocal score or in a libretto typically meant simply that all of the soloists sing together, we know from R. J. S. Stevens that the Boys of St Paul’s Choir ‘attended’ the rehearsals of *The Fairy Prince*. They presumably sang in the main choral numbers at the close of Parts 1 and 3 (**18** and **34**); the remaining choral numbers in Part 1 seem more likely to have been sung by the soloists playing the Satyrs.

Editorial Notes

This edition is based on three main sources. The principal source is the published vocal score (**A**), which is supplemented by George Mattocks' manuscript partbook (**B**), and the published set of orchestral parts for the overture (**C**). All deviations from these sources and discrepancies between them are recorded in the Textual Commentary. In the musical texts the original notation and layout has been largely preserved, with the exception that melodic lines sharing staves in vocal numbers are here presented on separate staves, generally without comment; stem direction, beaming, tempo marks, word division, dynamics, and the vertical and horizontal alignment of continuo figures have been modernised where necessary; repeat schemes are adjusted to bring them into line with modern practice; the resulting editorial bars created are marked with an asterisk (*) in the musical text.

The naming of instruments and singers given or implied in the score (or word-book, in the case of singers) are taken from the copytexts; editorial designations (and expansions) are given in square brackets, as appropriate. Indications for 'hautboy' have been modernised to 'oboe', otherwise they are original. 'Chorus' designations are also original, with any deviations listed in commentary. Where characters are not specified, the names of those implied are given in square brackets. Titles of instrumental numbers are taken from the vocal score (Source **A**); titles for vocal numbers are editorial, as are the item numbers. Designations of 'Recitative' and 'Accompanied Recitative' are taken from Source **D**, unless noted otherwise in the commentary.

Editorial accidentals are given above the stave, except for grace notes or in cases where there are two or more notes in a chord in which case they are given before the note concerned in round brackets; in all instances, accidentals apply to the end of the bar unless cancelled. Redundant accidentals have been silently eliminated. Time signatures have been modernised, with the originals given in prefatory staves, or above the lowest stave in cases

where a change in time signature occurs within a piece. Where necessary, singers' clefs have been modernised, with the original given at the singer's first appearance. Italics are used in the vocal numbers to indicate editorially supplied repetitions of text: otherwise all editorial material is given in square brackets and small font. Rubrics not in round brackets are taken from the principal printed music sources (**A** and **C**); stage directions not in round brackets are taken from the main libretto source (Source **D**): where necessary, the directions have been fitted around the movements rather than given as a single text block. Rubrics and stage directions in round brackets are incorporated from Source **B**; the exception is item **1**, where rubrics in brackets are from Source **A**. Any rubrics in square brackets are editorial. Where supplementary information regarding the scenery etc. is available from contemporary reviews it has been footnoted.

Appoggiaturas, generally unslurred in the sources, are here all uniformly slurred without comment. In Sources **A** and **C** wedges and dots to indicate staccato articulation; this has been retained in the edition. Editorial wedges are in square brackets, editorial slurs are indicated by a vertical dash. Editorial slurs have sometimes been added to instrumental parts to match slurs in corresponding voice parts, but only where there is positive evidence that this was the composer's intention. Instrumental doublings (usually of the vocal line(s) by the violins are indicated in the vocal score (Source **A**) by such phrases as 'Unison', 'con Voce' or 'With the Voice' etc. and are here written out in full, with the rubric noted in commentary.

Dynamic indications are generally given as '**P**', '**F**', etc., they have been replaced by ***p*** and ***f***; indications such as '**P^{mo}**' and '**F^{mo}**' have been replaced by their modern equivalents; 'cresc' has been replaced by '*Cresc.*'. The solo vocal parts contain no dynamic indications, meaning that the singer is free to decide upon an appropriate scheme, befitting the character of the music. Dynamics given in instrumental parts do not imply absolute values, but rather

serve as a reminder to players where they are – or are not – accompanying a solo vocal part: a wider and more variable range than *p* and *f* should be achieved in performance.

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LIBRETTO: (un-modernised) transcription of the 1771 printed word-book (Source D)*

PART I.

A wild country; the whole Scene dark, 'till at one corner, the Moon rising, a Satyr is seen (by her light) to come forth and call.

RECITATIVE

FIRST SATYR CHROMIS! MNASIL! none appear?

See you not who riseth here?

You were carousing late, I fear:

I'll prove if this can reach your ear.

[He winds his Cornet, and thinks himself answer'd, but is deceiv'd by the Echo.]

AIR

O, you wake, then: come away;

Times be short, are made for play!

The hum'rous Moon too will not stay.

RECITATIVE

What doth make you thus delay?

Hath the tankard touch'd your brain?

Sure, they're fall'n asleep, again!

* The following transcription preserves the original spelling and syntax of Source **D**; however, various aspects of format and layout (particularly line breaks) have not been retained. Where stage directions have omitted the closing bracket, this has been supplied editorially, without comment.

Or I doubt it was the vain

Echo, did me entertain.

Prove again. [*Winds a second time.*]

I thought 'twas she.

AIR

Idle Nymph, I pray thee be

Modest, and not follow me;

I not love myself, nor thee.

[*Winds the third time, and is answer'd by another Satyr.*]

RECITATIVE

Ay, this sound I better know:

Wou'd their faces they might shew!

[*At this, other Satyrs come forth severally, and amongst them a Silenus.*]

SECOND SATYR Thank us, and we shall do so.

THIRD SATYR Ay, our number soon will grow.

SECOND SATYR See *Silenus*!

THIRD SATYR *Cercops* too!

FOURTH SATYR Yes; what is there now to do?

FIFTH SATYR Are there any Nymphs to woo?

FOURTH SATYR If there be, let me have two.

SILENUS Chaster language! These are nights

Solemn to the shining rites
Of the Fairy Prince, and Knights;
While the Moon their orgies lights.

SECOND SATYR Will they come abroad, anon?

THIRD SATYR Shall we see Young OBERON?

FOURTH SATYR Is he such a princely one
As you spake him long ago?

AIR AND CHORUS

SILENUS *Satyrs, he doth fill with grace*
Every season, every place;
Beauty dwells but in his face:
He's the height of all our race!
Our Pan's father, God of tongue,
Bacchus, though he still be young,
Phœbus, when he crowned sung,
Nor Mars, when first his armour rung,
Might with him be nam'd that day:
Lovelier than the Spring in May.

CHORUS

O! that he would come away!

RECITATIVE

THIRD SATYR Farewel, *Bacchus!* we will serve

Young OBERON.

SILENUS And he'll deserve

All you can, and more, my Boys.

FOURTH SATYR Will he give us pretty toys,

To beguile the girls withal?

THIRD SATYR And to make 'em quickly fall!

SILENUS Peace, my Wantons! he will do

More than you can aim unto.

FIRST SATYR Will he gild our cloven feet?

THIRD SATYR Strew our heads with powders sweet?

FIRST SATYR Bind our crooked legs in hoops,

Made of shells, with ~~sliver~~silver loops?

SECOND SATYR Tie about our tawny wrists

Bracelets of the Fairy twists?

FOURTH SATYR And, to spite the coy Nymphs scorns,

Hang upon our stubbed horns

Garlands, ribbands, and fine posies;

THIRD SATYR Fresh as when the Flower discloses?

AIR AND CHORUS

SECOND SATYR *And to answer all things else,*

Trap our shaggy thighs with bells;

FOURTH SATYR *That as we do strike a time,*

In our dance, shall make a chime,

THIRD SATYR *Louder than the rattling pipes*

Of the Wood-Gods;

FIRST SATYR

Or the stripes

Of the timbrel; when we carry

Bacchus up, his pomp to vary.

CHORUS

O, that he so long doth tarry!

RECITATIVE

SILENUS

Peace! the Rock will quickly ope:

Soon you shall enjoy your hope.

[Rock opens, and discovers the West Front of St. George's Chapel, at Windsor, with brilliant decorations; before the Gates two Sylvans, armed with their Clubs, and drest in leaves, asleep. At this the Satyrs wondering, Silenus proceeds.

Mark, my Satyrs, what a show!

Look! does not this Temple glow

Like another sky of lights?

Yonder sit the crested Knights,

Once the noblest of the earth,

Quicken'd by a second birth;

Who, for Prowess, and for Truth,

There are crown'd with lasting youth;

And now hold, by Fate's command,

Seats of Bliss in Fairy Land.

But their Guards! strange watch they keep!

Rouze 'em, Satyrs, from their sleep!

THIRD SATYR

Holla, Sylvans! Sure they're caves

FIRST SATYR	Else they're graves.
SECOND SATYR	Shall we cramp 'em?
SILENUS	Satyrs, no.
THIRD SATYR	Would we had Boreas here, to blow!
FOURTH SATYR	Shall we steal away their beards ——
THIRD SATYR	For Pan's Goat, that leads the Herds?
FIRST SATYR	Let's try, whether is more dead, One Sylvan's Club — or t'other's head.
SECOND SATYR	Let us to some river take them; Plump — and see if that will wake them.
FIRST SATYR	Let them down the Hill be roll'd!
SILENUS	Wags, no more! you grow too bold.
SECOND SATYR	There's no mention yet appears.
SILENUS	Strike a charm into their ears.

*Buz, quoth the blue flie,
Hum, quoth the bee:
Buz and hum they cry,
And so do we.
In his ear, in his nose,
Thus do you see?
He eat the Dormouse,
Else it was he!*

[The two Sylvans start up amazed, and betake themselves to their Arms.]

RECITATIVE

SILENUS How now, Sylvans! can you wake?

I commend the care you take.

FOURTH SATYR Who is yonder up aloof?

FIRST SATYR Be your eyes as yet moon-proof?

SATYRS Satyrs, leave your petulance,

And go frisk about, and dance;

Or else rail upon the Moon;

Your expectance is too soon.

For before the second cock,

Know, the gates will not unlock.

FIRST SATYR Say you so? Then let us fall

To a Song, or to a brawl!

Shall we, Grandsire? Let us sport,

And make expectation short.

Do, my Wantons, what you please;

I'll lie down, and take my ease.

[Exit.]

FIRST SATYR Brothers, sing then and upbraid

(As we use) yond' seeming maid. ——

But hold! The Woodland Nymphs, my Boys,

Appear, and promise greater joys!

Enter WOOD-NYMPHS.

FIRST NYMPH Sylvans, Fauns, and Satyrs rude,
Pan's Train, and all that multitude,
Now dance in wilder rounds about,
And cleave the air with many a shout!

AIR

*See, see, O see, who here is come a maying;
The master of the Ocean
With his darling Orian:
Why left we our playing?
To gaze, to gaze,
On them that all amaze,
Whose like were never seen.
Up, Nightingale, and sing
Jug, jug, jug, jug, &c.
Raise, Lark, thy note and wing;
All birds their Musick bring;
Sweet Robin, Linnet, Thrush,
Record from every bush
The welcome of the King,
The King and Queen!*

RECITATIVE

SECOND NYMPH Now, now, prepare to set;

And when your hands are met,

Begin with nimble feet

The happy ground to beat.

[*A Dance till they are interrupted by Silenus.*]

SILENUS

Stay! the cheerful Chanticleer

Tells you that the time is near;

See, the Gates already spread!

Nymphs and Satyrs, bow the head!

See St. George's Fane! where now

Lives Knighthood with crowned brow.

Scene opens, and discovers a Vision of the inside of St. George's Chapel, at Windsor, with the original Knights in their several Stalls.

CHORUS

Hail, fair Knighthood; let our Lays

Vindicate thy ancient Praise!

Thou too, Windsor, shalt be sung;

Mansion of Princes, haunt of Gods,

Who shall quit their abodes,

To view thy walls with trophies hung;

To view thy walls with trophies hung;

Walls by Arthur, first renown'd,

Seat of Chivalry and Fame!

By Edward with new Honours crown'd;

His BIRTH, his GARTER and his

NAME.

RECITATIVE

SECOND NYMPH Let our shews be new as strange,
Ever hast'ning to their change;
Let them oft and sweetly vary,
That beholders may not tarry!
Long to wait the pleasing sight,
Takes away from the delight.

AIR

Let us play, and dance, and sing!
Let us frolick, let us sport,
Turning the delights of Spring
To the graces of a Court.
From air, from cloud, from dreams and toys,
To sound, to sense, to love, and joys!

DUET and CHORUS

Whilst all the air shall ring,
And every trembling string,
With every varied voice,
In unison sweet rejoice,
To sound and sing,
LONG LIVE THE KING!

Curtain drops, and closes the First Part.

PART II.

The Lower Court of Windsor Castle, with a View of the Round Tower, the outside of St. George's Chapel, &c.

A TROOP OF FAIRIES

RECITATIVE, ACCOMPANIED.

FIRST FAIRY WELL were the solemn rites begun;
And tho' but lighted by the Moon,
They shew'd as rich as if the Sun
Had made the Night his Noon.
Wonder none they were so bright!
The Moon then borrow'd from a greater light.
Then, Princely OBERON,
Go on!
Such is not every Night.

AIR.

*Tho' the Moon be gone to bed,
Fairies must not hide the head;
But sing, dance, and revel on,
In honour of Young OBERON,*

RECITATIVE

SECOND FAIRY And sweet OSNAPHIL his Brother,

 Arthur hails him such another;

 Edward too enjoins the rites,

 To rank him with the lifted Knights:

 Worthy each alike to spring

 From the Fairy Queen and King.

FIRST FAIRY Now then, blythe Elves, in tunes express

 The Sovereign and his Emperess,

 While all confess the proper Heir

 Assign'd to *Arthur*'s Crowns and Chair.

DUET

Seek you Majesty to strike?

Bid the World produce their like.

Seek you Glory to amaze?

Here let Nations stand at gaze!

Seek you Wisdom to inspire?

Touch them at no other Fire!

Seek you Piety to lead?

In their footsteps only tread.

Every grace of Queen and King,

And of all, in them, we sing.

RECITATIVE

FIRST FAIRY Now, Faies and Elves, your talks about;

The Castle search within and out:

SECOND FAIRY Strew good luck on every room,

Fix'd till the perpetual doom;

FIRST FAIRY The several chairs of Order scour,

With juice of ev'ry precious flower;

SECOND FAIRY Each fair instalment-coat, and crest,

With loyal blazon still be blest;

AIR

And ever, ever, in a ring,

Like to the Garter's circle, sing.

RECITATIVE.

"In em'rald tufts *the motto* write,

"Of flow'rs purple, blue, and white;

"Like sapphire, pearl, embroidery,

"Buckled below fair Knighthood's knee."*

Away, disperse; the white plum'd Train

Begin their march along the plain,

In solemn Pomp from yonder Hall;

Vanish, and attend my call! [*Exeunt Fairies.*]

Manent the Two principal FAIRIES.

* The lines within inverted commas are omitted in the representation.

AIR.

SECOND FAIRY. *Melt earth to sea, sea flow to air,
And air fly into fire,
While we in songs to Arthur's chair
Bear OBERON's desire!*

[*Exeunt.*]

THE
PROCESSION
TO
ST. GEORGE'S CHAPEL,
OF THE
SOVEREIGN,
KNIGHTS COMPANIONS,
KNIGHTS ELECT,
&c. &c. &c.
Which closes the Second Part.

PART III.

Windsor Park, with a View of the Castle.

RECITATIVE

Enter FAIRIES

FIRST FAIRY. NOR yet, my Faies, in this day blest,
Must you think or hope to rest.

SECOND FAIRY. Let the course and Country Fairy,
That doth haunt the hearth or dairy;
Let Ghosts, wand'ring here and there,
Shun Aurora's harbinger;

FIRST FAIRY. And banish'd from the cheerful light.
Hold company with black-brow'd Night!

SECOND FAIRY We're Spirits of another sort,
And with the jolly, jolly day make sport.

DUET

*Nay, nay,
You must not stay,
Nor be weary yet:
This is no time to cast away;
Nor for Fairies to forget
Their nimble, nimble, feet.
Knotty joints, and limbs of clay
Seek for ease, or love delay.
Merrily, merrily, we should fare,
Whose being's a shadow, whose bodies are
air.*

A DANCE OF FAIRIES

After the Fairies are vanish'd, the Scene changes to the inside of St. George's Hall, with the Throne, Tables, &c. as at the Installation. The Knights-Companions enter in Procession, and range themselves on the outside of their Table; they uncover and bow as the Sovereign passes. Ceremony of the Dinner, &c. with proper Musick. The whole to conclude with this

GRAND CHORUS

*Renown, assume thy Trumpet,
From Pole to Pole resounding
Great GEORGE's name!
Great GEORGE's name
Shall be the Theme of Fame.
Record the GARTER's Glory!
A badge for Heroes, and for Kings to bear;
For Kings to bear!
And swell th'immortal story
With Songs of Gods, and fit for Gods to hear;
For Gods to hear!*

FINIS.

Synopsis

The Fairy Prince is in three parts; it was all-sung with much of the spoken dialogue of Jonson's original transformed into recitative. The first part comprises the bulk of the text, and essentially compresses the first half of *Oberon*. It opens in a moonlit 'wild country' with a Satyr calling for his cronies by winding 'his cornett' (2). He is fooled by an off-stage echo, with which he sings the duet 'Idle nymph, I pray thee, be' (5) before the rest of the Satyrs and Silenus advance. In response to the Satyrs' questions in recitative about the fairy prince, Oberon, Silenus sings an air, 'Satyrs, he doth fill with grace' (6a), describing the prince's virtues. The Satyrs respond by forsaking Bacchus and promising (in recitative) to serve Oberon; this leads to an air and chorus 'And, to answer all things else' (8). Then follows the discovery of the Sylvens asleep at the gates of St George's Chapel; as a means of waking them, the Satyrs sing a lively catch, "'Buzz", quoth the blue fly' (11). The Satyrs tease the sentinels about the poor standard of their watch, to which the Sylvens reply that the gates would not open before the second crowing of the cock, whether they slept or not. This much Colman borrowed from Jonson largely unchanged. But instead of the song 'Now, my cunning lady, moon', Colman introduces a pair of Wood-Nymphs, one of whom sings an adaptation of 'See, see, oh, see, who here is come a-maying!' (12) from Jonson's *A Private Entertainment at Highgate*. The following recitative ('Now, now, prepare to set') is Colman's own invention, but he returns to *Oberon* for Silenus' recitative 'Stay, the cheerful Chanticleer'. Then follows a new scene: 'a vision of the inside of St George's Chapel, at Windsor, with the original knights in their several stalls'. This leads to a chorus, 'Hail, fair knighthood; let our lays' (15), adapted from West's *The Institution of the Garter*. The recitative and air that follow (16–17) describe the virtues of the court; they were adapted from Jonson's 1617 masque *The Vision of Delight*. An additional scene, depicting the taking of the Bohemian Standard at Cressy, was inserted into this recitative in several of the 1772 performances. The

final duet and chorus are Colman's. Arne changed the last line from 'Long live the King!' to 'God save the King' in an apparently deliberate reference to the famous chorus in Handel's 1727 coronation anthem *Zadok the Priest* (see Aspden, 2002, 205–9).

The second part is rather shorter than the first. Set in the lower court of Windsor Castle, it opens with a dance for the 'A troop of fairies' (19), led by the two Principal Fairies, Oberon and Titania. Colman derived much of the material in Part 2 from the main masque songs of *Oberon*. First, 'Well were the solemn rites begun' (20) is presented as an accompanied recitative; it leads to an air, 'Tho' the moon be gone to bed' (21), only loosely based on Jonson's text. The recitative that follows, 'And sweet Osnaphil his brother', also seems to be Colman's invention (though the last line is from *Oberon*). The fairies' duet 'Seek you majesty to strike?' (22) and the air that closes the second part, 'Melt earth to sea, sea flow to air' (24), are main masque songs from *Oberon*; the intervening material, bridging the transition from the fairies to the order of the Garter, is adapted from Act 5 of *The Merry Wives of Windsor*. Part 2 ends with a spectacular grand procession to St George's Chapel, led by the King and Garter knights (26–8).

Part 3 is shorter again. Set in Winsor Park, the scene opens with a recitative for the Principal Fairies; the text is adapted from another main masque song in *Oberon*, 'Nor yet, nor yet, O you in this night blest' (interspersed with fragments from Act 3 of *A Midsummer Night's Dream*). After a final duet, 'Nay, nay, You must not stay' (29) – another *Oberon* main masque song – a dance of fairies leads to the final scenic display, depicting the inside of St George's Hall with the knights entering in procession, followed by the ceremony of their dinner. The work concludes with a Grand Chorus (34), the text of which Colman borrowed from John Dryden: it originally formed the conclusion to the Louis Grabu opera *Albion and Albanus* (prem. 3 June 1685): though now lost, Arne's setting would have been newly composed.

1. Overture

THOMAS AUGUSTINE ARNE (1710-78)

Allegro (Con Spirito)

Allegro (Con Spirito)

Oboe 1

Oboe 2

Horn in E♭

Horn in E♭

Violin 1

Violin 2

Viola

Bassi
[Kbd, Vc, Db + Bn]

f *p* *f* *p* *f* *p* *f*

6 5
5

4 3



[illegible]

19 *Tutti* *Soli*

Ob. 1 *[f]* *[mf]*

Ob. 2 *[f]* *[mf]*

E♭ Hn 1

E♭ Hn 2

Vn 1 *[r]*

Vn 2 *[r]*

Va *[r]*

Bassi *[r]*

Octaves *mf*

[Bassoon]



24

Ob. 1

Ob. 2

Vn 1 *[f]*

Vn 2 *[f]*

Va *f*

Bassi *f*

Octaves

28

Ob. 1

Ob. 2

Vn 1

Vn 2

Va

Bassi

Soli [v] Tutti [v] Soli [v] Tutti [v] Soli

[p] [f] [p] [f] [p]

[p] [f] [p] [f] [p]

p f [v] p f [v]

p f [v]

[v] [v]

[v] [v]

[p]

b 7 ♯

[Bassoon]



33 [Tutti]

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

f f f [p] f f

[f] [f] [f] [f] f

[f] [f] [f] [f] f

f p f p f p f p f p

f p f p f p f p f p

f p f p f p f p f p

f p f p f p f p f p

f p f p f p f p f p

6 5 6 4 5

39

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

f *p* *f* *p* *f* *p*

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

6 5 6 4 5 6



43

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

f *p* *f* *p* *f* *p*

6 6 6 6

47

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

f

f

f

f

6 *f* 6 6 4 5

51

Soli

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

[*mf*]

[*mf*]

[*mf*]

[Bassoon]





72

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

p

f

6

f Octaves



76

Ob. 1

Ob. 2

Vn 1

Vn 2

Va

Bassi

Soli

p

f

[*p*]

[*p*]

p

f

♭ 7

89

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

4 2 6 2



93

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

6 4 5 3 ♭ 7

[illegible]

110

Ob. 1

Ob. 2

Vn 1

Vn 2

Va

Bassi

Soli

6 8 7 5 6 6 6 4 6 4 4 2 6 6 5 6 5 6 4 3

[illegible]

123 **Presto**

Oboe 1 *f* [simile]

Oboe 2 *f* [simile]

Horn in E♭ *f* [simile]

Horn in E♭ *f* [simile]

Violin 1 *f*

Violin 2 *f*

Viola *f* [simile]

Bassi *f* [simile]

6 5 6 5 6 4 5 3



131

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

6 5 6 5 6 4 5 3

139

Vn 1

Vn 2

Va

Bassi

p

[p]

6
5

6
4

5
4

6
5



147

Vn 1

Vn 2

Va

Bassi

p

[p]

6
5

6

6
5

6

6
5

6
4

5
4



155

Ob. 1

Ob. 2

Vn 1

Vn 2

Va

Bassi

[p]

[p]

p

178

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

p

p

p

p

p

p

6 5 6 5 6 5 6 5

4 3 4 3 4 3 4 3

3



185

Ob. 1

Ob. 2

E♭ Hn 1

E♭ Hn 2

Vn 1

Vn 2

Va

Bassi

f

f

f

f

f

f

6 5 6 5 6 5 6 5

4 3 4 3 4 3 4 3

3

PART 1

*A wild country; the whole Scene dark, 'till
at one corner, the moon rising, a SATYR
is seen (by her light) to come forth and
call.*

(While the moon is rising the following is played)

Cornett*
(First Satyr)

Corn.

2. Accompanied recitative (First Satyr): Chromis? Mnasy! None appear?

[Violin 1]

[Violin 2]

First Satyr

[Bassi]

Chro - mis? Mna - syl? None ap - pear?

* Presumably played by a clarinet, off-stage: see Introduction.

4

Vn 1

Vn 2

First Satyr

See you not who ris - eth here? You were car - ous - ing late I fear! I'll

Bassi

6

7

Vn 1

Vn 2

First Satyr

prove if this can reach your ear.

Bassi

[#]

(He winds his cornett in G)

Cornett (First Satyr)

12

Corn.

... and thinks himself answered ,
but is deceived by the ECHO.

3. Air (First Satyr): Oh, you wake then! Come away

Quick

[Violin 1] *p*

[Violin 2] *p*

Echo

Oh, you wake then, you wake, you wake then! Come a - way, come a -

[Bassi] *p* 4 3 7

6

Vn 1

Vn 2

Echo

way; Times be short, are made for play, times be short and made for play, for

Bassi 7 7 6 6

11

Vn 1

Vn 2

Echo

play, _____ play, _____ play, _____ play, _____ play; _____

Bassi 6 6 6 6 6 6 6 6

16 Sy[mphony]

Vn 1

Vn 2

Echo

Bassi

[f]

[f]

Come a - way, come a - way; you

6 7 $\sharp 7$ *f* $\frac{6}{4}$ *p* $\frac{5}{3}$ *f* $\frac{6}{4}$ *p* $\frac{5}{3}$ *f* *p*

21

Vn 1

Vn 2

Echo

Bassi

wake then! Come a - way; Times be short, be short and made_____ for

$\frac{6}{4}$ *f* *p* $\frac{5}{3}$ [*f*] 6 [*p*] *f* *p* 6 δ *f* *p* $\frac{8}{6}$ $\frac{7}{5}$

26

Vn 1

Vn 2

Echo

Bassi

[p]

[p]

play, for play,_____ play,_____ play,_____ play,_____

\sharp 6 δ 6 δ \sharp δ 6 δ \sharp $\frac{4+}{2}$

31

Vn 1

Vn 2

Echo

Bassi

play; The hum - 'rous

6 6 5 # # 6 # # 6 # 6 6 6

36

Vn 1

Vn 2

Echo

Bassi

moon too will not stay, the hum - 'rous moon too

[f] *[p]* *[f]* *[p]*

6 6 # *f* 6 4 *p* 5 # 4+ 2

41

Vn 1

Vn 2

Echo

Bassi

will not stay.

p Cresc. *f* *p Cresc.* *f* *[attacca]*

6 # *f*

4. Accompanied recitative (First Satyr): What doth make you thus delay?

[Violin 1]

[Violin 2]

Echo

[Bassi]

Octaves

Octaves

What doth make you thus de - lay?

6

Vn 1

Vn 2

Echo

Bassi

Hath the tank - ard touch'd your brain?

11

Vn 1

Vn 2

Echo

Bassi

Sure, they're fall'n a - sleep, a - gain; Or I

p *f* *p* *pp*

p *f* *p* *pp*

16

Vn 1

Vn 2

Echo

Bassi

p

f

p

[f]

doubt it was the vain Ec - ho did me en - ter - tain.

21

Vn 1

Vn 2

Echo

Bassi

He winds his cornett in D

Cornett (First Satyr)

Prove a - gain.

27

Cornett (First Satyr)

Echo

Bassi

p

I thought 'twas she.

5. Air (First Satyr and Echo): Idle nymph, I pray thee, be

Siciliano

First Satyr

Echo

[Bassi]

I - dle nymph, I pray thee, be Mod - est,

I - dle nymph, Mod - est,

6 6 4 3

5

First Satyr

mod - est, and not fol - low me, not fol - low me. I not love my -

Echo

mod - est, not fol - low me, not fol - low me.

[Bassi]

6 6

9

First Satyr

self, nor thee, not love my - self, nor thee.

Echo

My - self, nor thee, not love my - self, nor thee.

[Bassi]

13

First Satyr

I - dle nymph, i - dle nymph, I pray thee, be_____

Echo

I - dle nymph, i - dle nymph, I pray thee.

[Bassi]

6 6 6 6 6 5 #

17

First Satyr

Mod - est, and mod - est, and not fol - low me,

Echo

Mod - est, be mod - est. Not fol - low

[Bassi]

20

First Satyr

not fol - low me, be mod - est, and not fol - low me, be

Echo

me, not fol - low me, be mod - est, and not fol - low

[Bassi]

23

First Satyr

mod - est, and not fol - low me.

Echo

me, be mod - est, and not fol - low me.

[Bassi]

pp

The FIRST SATYR winds his cornett (in G)

26

Cornett (First Satyr)

... and is answer'd by another SATYR.

Recitative (Satyrs and Silenus): Ay, this sound I better know

First Satyr

Ay, this sound I bet - ter know wou'd their fac - es they might show.

[Basso continuo]

*At this, other SATYRS come forth severally,
and amongst them a SILENUS.*

SECOND SATYR	Thank us, and we shall do so.
THIRD SATYR	Ay, our number soon will grow.
SECOND SATYR	See Silenus!
THIRD SATYR	Cercops, too!
FOURTH SATYR	Yes. What is there now to do?
FIFTH SATYR	Are there any nymphs to woo?
FOURTH SATYR	If there be, let me have two.
SILENUS	Chaster language! These are nights Solemn to the shining rites Of the Fairy Prince and knights, While the moon their orgies lights.
SECOND SATYR	Will they come abroad, anon?
THIRD SATYR	Shall we see young Oberon?
FOURTH SATYR	Is he such a princely one, As you spake him long ago?

6a. Air (Silenus): Satyrs, he doth fill with grace*

Tempo di Gavotto

[Violin 1] *[p]*

[Violin 2] *[p]*

Silenus
Sa - tyrs, sa - tyrs, he doth fill with grace Ev - 'ry sea - son, ev - 'ry

[Bassi] *p* 6 6 7 6 6 5 4 #

* See notes in Textual Commentary

6

Vn 1 *f* *p*

Vn 2 *f* *p*

Silenus
place; Beau - ty dwells but in his face: He's the

Bassi *f* *p*
6 6 5 4 # 6 # 5 2 7 6 # 4+ 2

11

Vn 1 *f* *p*

Vn 2 *f* *p*

Silenus
height of all our race. Sa - tyrs, he doth fill with

Bassi *f* *p*
6 6 5 4 # 6 5 4 # 4+ 2 6 #

16

Vn 1

Vn 2

Silenus
grace Ev - 'ry sea - son, ev - 'ry place; Beau - ty dwells but in his face: He's the

Bassi
6 6 6 5 # 6 6 6 4 4+

21

Vn 1

Vn 2

Silenus

Bassi

height of all our_ race, of all,

f *p*

6 6 # *f* 6 6 7 6 7 7 #

p

26

Vn 1

Vn 2

Silenus

Bassi

— of all

f

6 7 6 7 7 #

30

Vn 1

Vn 2

Silenus

Bassi

our race, he's the height of all our race. Beau - ty

f *p*

[3] [3]

6 5 6 # *f* *p* 6

4 4 # 4

36

Vn 1

Vn 2

Silenus

dewlls but in his face: He's the height of all our race, he's the height of all our

Bassi

4+ 6 6 6 6 Octaves

41

Vn 1

Vn 2

Silenus

race, he's the height of all our race.

Bassi

f 6 6 6 6 6 4

46

Vn 1

Vn 2

Bassi

6 4+ 6 6 6 6 4+ 6 6 4+

50

Vn 1

Vn 2

Silenus

Bassi

Our Pan's

6 6 # Octaves 6 4 #

54

Vn 1

Vn 2

Silenus

Bassi

fa - ther, our Pan's fa - ther, god of tongue, god of

4 # 6 5 9 8 f 6 4 3 p 4 6 6 6

59

Vn 1

Vn 2

Silenus

Bassi

tongue, Bac - chus, tho' he still be young, Phoe - bus, when he crown - ed

f p f p 4+ 6 6 4 2 6 Octaves 2

64

Vn 1

Vn 2

Silenus

sung, Nor Mars, when first his arm-our rung, nor Mars, when first his arm-our

Bassi

f *p* 4 2 5 9 6 4 3 9 6 4 3 9 6 4 3

69

Vn 1

Vn 2

[p]

[p]

Silenus

rung, Might with him be___ nam'd that day: Love - lier___ than___ the___ spring in

Bassi

p # 7 6 6 4 6 6 5 2 5

[illegible]

78

Vn 1

Vn 2

Silenus

love

Bassi

Octaves

83

Vn 1

Vn 2

Silenus

- lie, love - lie, love - lie than the spring in

Bassi

f *p* *Cresc.* [*mf*] [*f*]

f *p* *6* *Cresc.* *mf* *6* *4* *f* *5* *3*

88

Vn 1

Vn 2

Silenus

May.

Bassi

ff

4 2 6 7

93

Vn 1

Vn 2

[Viola]

Bassi

6 6 7 6 5
4 4 7 4 3

6b. Chorus (Satyrs): Oh, that he would come away!

[Violin 1]

First Satyr

Oh, that he would come a - way! Oh, that

103

First Satyr

he would come a - way! Love - lier than the spring in May. Oh, _____

109

First Satyr

_____ that he _____ would come _____ a - way! Love - lier, love - lier than the

115

First Satyr

spring _____ in May, love - lier, love - lier than the spring in May, love - lier

121

First Satyr

than the spring, than the spring _____ in May. _____

127

First Satyr

Oh, that he would come, would come a - way! Love - lier

132

First Satyr

than the spring in May, Oh, that he would come.

137

First Satyr

a - way, would come a - way!

7. Gavotte: Figure dance (Satyrs)

The airs for the grand dance of the SATYRS.

[Moderate]

[Orchestra]

[f] p f

5

Orch.

p [f]

9

Orch.

p f

13

Orch.

p f

SILENUS Peace, my wantons; he will do

SECOND SATYR	Tie about our tawny wrists Bracelets of the fairy twists?
FOURTH SATYR	And, to spite the coy nymphs' scorns, Hang upon our stubbed horns Garlands, ribbands, and fine posies;
THIRD SATYR	Fresh as when the flower discloses?

8. Air and Chorus (Satyrs): And, to answer all things else

Lively

Bassoon 1 *p*

Bassoon 2 *p*

Second Satyr
And, to an - swer all things else, Trap our shag - gy thighs with bells,

[Bassi] [*p*]

Carillons

Third Satyr
That as we do strike a time In our

Bassi

Carillons

Third Satyr
dance, shall make a chime

Bassi

17

Oboe 1

Oboe 2

Second Satyr

Loud - er than the rat - tling pipes Of the wood - gods; Or the

Bassi

p [+ Bassoons]

21

Ob. 1

Ob. 2

First Satyr

stripes Of the tim - brel, when we car - ry Bac - chus up, his pomp to

Bassi

Timbrel

26

Ob. 1

Ob. 2

First Satyr

va - ry. Oh, that he so long doth

[Second] Satyr

Oh, that he so long doth

Bassi

30

Ob. 1

Ob. 2

First Satyr

tar - ry! Oh, _____ that he so long doth

[Second] Satyr

tar - ry! Oh, _____ that he so long doth

Bassi

33

Ob. 1

Ob. 2

First Satyr

tar - ry, so long, so long, so long, so long,

[Second] Satyr

tar - ry, so long, so long, so long, so long,

Bassi

CHORUS 38

Oboes 1 & 2

[Third & Fourth] Satyrs

Oh, _____ that he _____ so long _____ doth tar - ry! Oh, _____ that

First Satyr

Oh, _____ that he _____ so long doth tar - ry! Oh, that he _____ so long, _____

[Second] Satyr

Oh, that he so long, _____ so long doth tar - ry! Oh, that he so

Bassi

43

Obs
1 & 2

[Third
& Fourth
Satyrs

First
Satyr

[Second]
Satyr

Bassi

Basses

he so long doth tar - - - ry!

so long doth tar - - - ry!

long, so long doth tar - - - ry!

Recitative (Silenus): Peace! The rock will quickly ope

SILENUS Peace! The rock will quickly ope:
Soon you shall enjoy your hope.

*Rock opens, and discovers the west front
of St George's Chapel, at Windsor,
with brilliant decorations; before the gates
two SLYVANS, armed with their clubs, and
drest in leaves, asleep.**

9. For the entrance of the sylvans

Con Spirito

[Orchestra]

[Strings]

*The rock immediately opens, and discovers the west-front of St. George's chapel at Windsor. This scene is decorated with a pleasing representation of a figure, intended, as we imagine, for the Genius of England, enveloped [sic] with clouds, displaying the ensigns of the three orders, Garter, Thistle, and Bath. Before the gate lie two Sylvans, armed with their clubs, and drest in leaves, asleep': *General Evening Post*, 15 November 1771.

4 [Oboes] *tr* *tr* [Bassoons] [Strings]

Orch.

9

Orch.

13

Orch.

15 [Oboes] [Bassoons]

Orch.

18 *tr* *tr* [Tutti] *f* Basses

Orch.

22 *Sprightly* Violins *tr* *tr* *tr* [Strings] *p* *f*

Orch.

29

Orch.

[Tutti]

35

Orch.

42

Orch.

48

Orch.

Presto

10. Chacoon

Amoroso

[Orchestra]

p

pp

8

Orch.

f

[7]

15

Orch.

p

22

Orch.

f

tr

29

Orch.

p

36

Orch.

f

tr

43

Orch.

p

50

Orch.

pp

tr

57

Orch.

f

61

Orch.

tr

65

Orch.

ff

68

Orch.

72

Orch.

*At this the SATYRS
wondering, SILENUS proceeds.*

Recitative (Silenus and Satyrs): Mark, my satyrs, what a show!

SILENIUS

Mark, my satyrs, what a show!
 Look! Does not this temple glow
 Like another sky of lights?
 Yonder sit the crested knights,
 Once the noblest of the earth,
 Quickened by a second birth;
 Who, for prowess, and for truth,
 There are crowned with lasting youth,
 And now hold, by Fate's command,
 Seats of bliss in fairy land.
 But their guards! Strange watch they keep!
 Rouse 'em, satyrs, from their sleep!

Third Satyr

First Satyr

Holla, sylvans! Sure they're caves which sleep in - hab - its, Else they're graves!

[Basso continuo]

[# 4 #]

SECOND SATYR

Shall we cramp 'em?

SILENUS

Satyrs, no.

THIRD SATYR

Would we had Boreas here, to blow!

FOURTH SATYR

Shall we steal away their beards?

3

Fourth Satyr

For Pan's goat, that leads the herds?

[Basso continuo]

[b5]

FIRST SATYR

Let's try, whether is more dead
 One sylvan's club, or t'other's head?

SECOND SATYR

Let us to some river take them,
 Plump, and see if that will wake them.

4b

First Satyr

Let them down the hill be roll'd!

[Basso continuo]

[#]

SILENUS

Wags, no more! You grow too bold.

SECOND SATYR

There's no mention yet appears.

SILENUS

Strike a charm into their ears.

11. Catch (Satyrs): 'Buzz', quoth the blue fly*

With moderate spirit

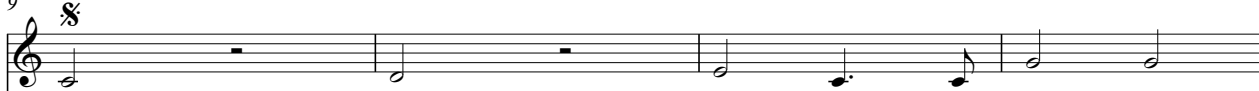
[Violin 1] 

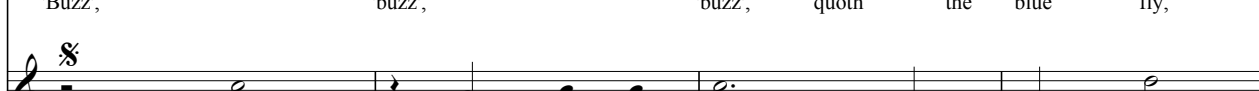
[Violin 2] 

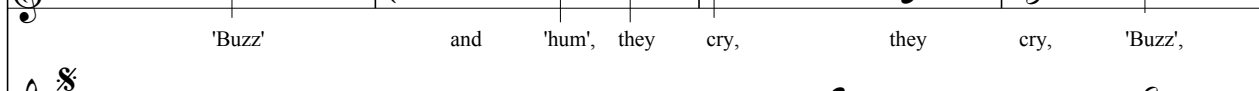
[Viola] 

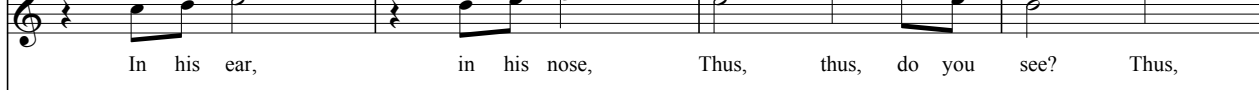
[Bassi] 

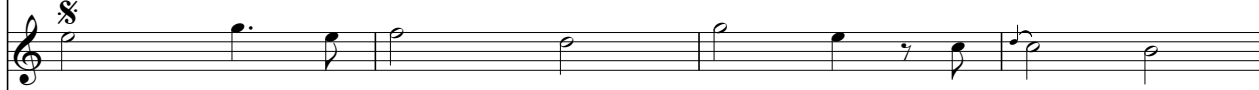
Satyrs

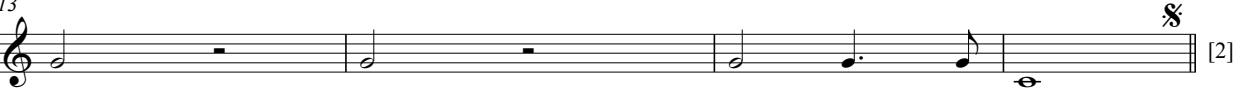
[1] 
'Buzz', 'buzz', 'buzz', quoth the blue fly,


[2] 
'Buzz' and 'hum', they cry, they cry, 'Buzz',

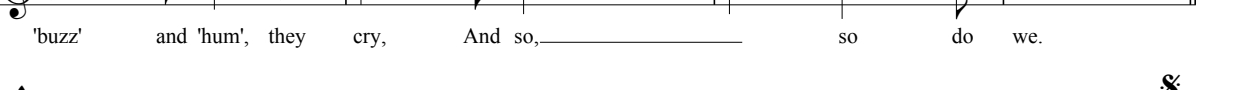
[3] 
In his ear, in his nose, Thus, thus, do you see? Thus,

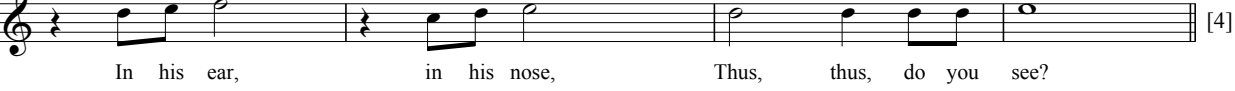
[4] 
He eat the dor - mouse, he eat the dor - mouse,

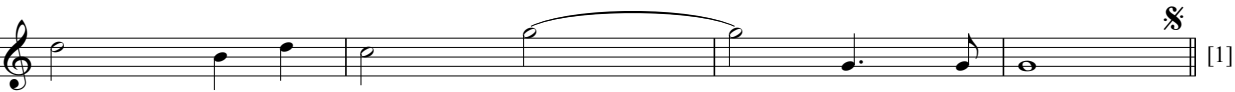
Bassi 

[1] 
'Hum', 'hum', 'hum', quoth the bee;

[2] 
'buzz' and 'hum', they cry, And so, so do we.

[3] 
In his ear, in his nose, Thus, thus, do you see?

[4] 
Else it was he, else it was he.

Bassi 

*The two SYLVANS start up amazed,
and betake themselves to their arms.*

Fourth Satyr

First Satyr

Who is yon - der, up a - loof? Be your eyes as yet moon - proof?

[Basso continuo]

[illegible]

8

First Satyr

song, or to a brawl. Shall we, grand- sire? Let us sport, And make ex- pec- ta- tion short. Do,

Bc

[5]

12

Silenus

my wantons, what you please. I'll lie down and take my ease. Bro - thers,

Bc

[b]

(Exit)

First Satyr

16

First Satyr

sing then, and up - braid, As we use, yond seem - ing maid. But hold!

Bc

19

First Satyr

The wood-land nymphs, my boys, Ap - pear and prom - ise, prom-ise great - er joys!

Bc

Enter WOOD-NYMPHS

FIRST NYMPH

Sylvans, fauns, and satyrs rude,
Pan's train and all that multitude,
Now dance in wilder rounds about,
And cleave the air with many a shout

12. Air (First Nymph): See, see, oh, see, who here is come a-maying!

Allegro moderato

[Violin 1]

[f] *p*

[Violin 2]

[f] *p*

[Bassi]

[f]

6
5

5

Vn 1 *f*

Vn 2 *f*

Bassi

6 5 6 5 9 8 4 6 9 8 6

5 4 3 2 5 4 3

9

Vn 1 *p* *f*

Vn 2 *p* *f*

Bassi

6 6 4 [p] 7 6 4 [f]

13

Vn 1

Vn 2

Bassi

4 5 7 7

#

17

Vn 1 *tr.*

Vn 2 *tr.*

Bassi

6 6 6 5

5 4 3

Vns 1 & 2 *[p]*

First Nymph

Bc

See, see, oh, see, who

6 *p* 6 5

Vns 1 & 2

First Nymph

Bassi

here is come a may-ing, who here is come a may - ing! The

6 5 4 3 6 5 9 8

Vns 1 & 2

First Nymph

Bassi

mas - ter of the oc - ean, With his dar - ling O - ri - an.

6 5 6 6 6 5 6 5

Vns 1 & 2 *f* *p* *f*

First Nymph

Bassi

Why left we our play - ing, why left we our play - ing? To

6 # 6 # *f*

36

Vn 1 *f p* *f p*

Vn 2 *f p* *f p*

First Nymph gaze, _____ to gaze, _____ On them that all a -

Bassi 6 6 6 6 #

39

Vn 1 [*f*] [*p*] [*f*] [*p*]

Vn 2 [*f*] [*p*] [*f*] [*p*]

First Nymph maze, To gaze, _____ to gaze, _____ on them that all a -

Bassi 6 6 6 #

43

Vn 1

Vn 2

First Nymph maze, _____ Whose like were nev - er seen, _____ whose

Bassi 6 6

46

Vn 1

Vn 2

First Nymph

Bassi

like were nev - er seen, Up, night - in - gale, and

49

Vns 1 & 2

First Nymph

Bassi

sing, up, night - in - gale, and

53

Vns 1 & 2

First Nymph

Bassi

sing Jug, jug, jug, jug,

57

Vns 1 & 2

First Nymph

Bassi

Jug, jug, jug, jug, Sing, sing, jug, jug, jug, jug,

76

Octave Flute

Vns 1 & 2

First Nymph

Bassi

lin - net, thrush Re - cord from ev - er - y bush, re -

7 6 6 5

80

Fl.

Vns 1 & 2

First Nymph

Bassi

cord from ev - er - y bush The wel - come of the King, the

4 2 7 6 5 4 2

84

Fl.

Vns 1 & 2

First Nymph

Bassi

King And Queen, The wel - come of the King, the

6 6 6 6 6 6 6 5

88

Fl.

Vns
1 & 2

First
Nymph

King And Queen! Re - cord,

Bassi

6 5 6

92

Fl.

First
Nymph

Sweet rob - in,

Bassi

4 4 5 6 7 6
2 2 4 4

96

Fl.

First
Nymph

lin - net, thrush, sweet rob - in,

Bassi

7 6 6 4 5 6 7 6
5

100

Fl.

First Nymph
lin - net, thrush, Re - cord, _____ re -

Bassi

7 6 6 5 6

104

Fl.

First Nymph
cord, _____ re - cord, _____ re -

Bassi

6 6 6 5

108

Fl.

First Nymph
cord from ev - er - y bush The wel - come of the

Bassi

6 4 5 3 6 4 7 2

111

Fl.

First Nymph
King, the King And Queen, _____ The

Bassi

5 3 6 4 6 3 5 3 7 2 [5 3] 6

114

Fl. *[poco f]* *[f]* *f*

Vn 1

Vn 2 *f*

First Nymph
King And Queen, _____ the King, the King And Queen.

Bassi *poco f* *f*

6/4 6/4 6/4 4/2 4/2 3

118

Fl. *tr.*

Vn 1

Vn 2

Bassi *ff*

4/2 6/5 9/4 8/3

122

Fl. *tr.* *tr.* *tr.*

Vn 1

Vn 2

Bassi

6/5 6/4 6 6/5 6 6 6/4 5/3

Now, now, prepare to set;
And when your hands are met,
Begin with nimble feet
The happy ground to beat.

A dance till they are interrupted by SILENUS.

The sylvens in the next movement make fresh love to the wood-nymphs.

14. [Dance] (Wood-nymphs)

Here the wood-nymphs shew returns of love, and all dance to the following movement.

[Orchestra]

9

Orch.

17

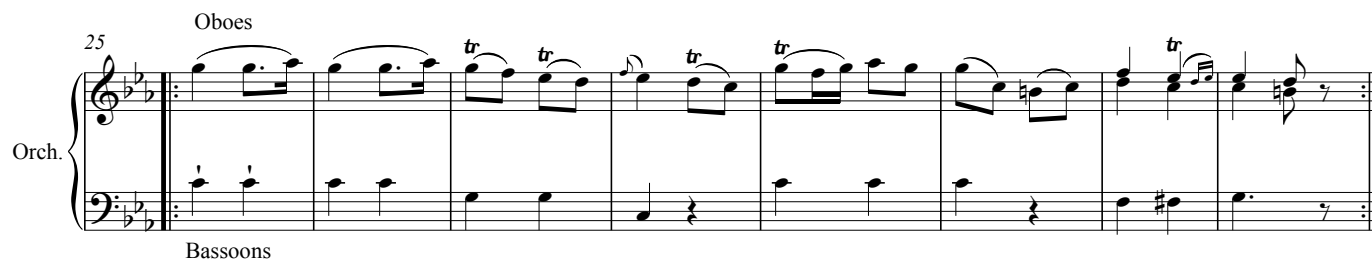
Orch.

25

Oboes

Orch.

Bassoons



33

Orch.



41

Orch.



49

Orch.

p *f* *p* *f* *p*



57

Orch.

ff

[v]

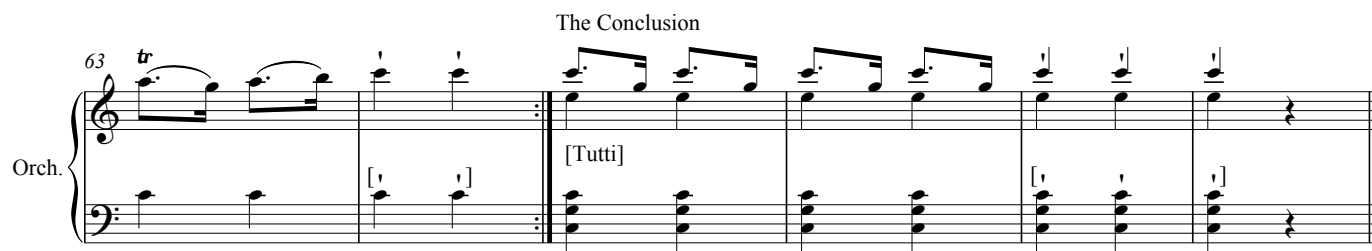


63

Orch.

The Conclusion

[Tutti]



Recitative (Silenus): Stay, the cheerful Chanticleer

SILENUS Stay, the cheerful Chanticleer
 Tells you that the time is near.
 See, the gates already spread!
 Nymphs and satyrs bow the head!
 See St George's Fane! Where now
 Lives knighthood with crowned brow.

Scene opens, and discovers a vision of the inside of St George's Chapel, at Windsor, with the original knights in their several Stalls.

15. Chorus: Hail, fair knighthood; let our lays

First Satyr

17

First Satyr

Hail, hail, fair knight-hood, fair knight-hood; let our lays, let our

25

First Satyr

lays Vin-dic-ate, vin - dic-ate thy an - cient praise, thy an - cient praise, thy an - cient praise!

33

First Satyr

Thou, thou too oh Wind-sor, oh Wind-sor. Shalt be sung, shalt be

41

First Satyr

Man - sion of prin - ces, haunt of gods, Man - sion of prin - ces, haunt of gods,

49

First Satyr

Who shall quit their a - bodes, To view thy walls with tro - phies hung to view thy

57

First Satyr

walls with tro - phies hung;

68
First Satyr
Walls by Ar-thur, first re-nown'd Seat of chi-val-ry of chi-val-ry and Fame! By

76
First Satyr
Ed-ward, by Ed-ward with new hon-ours crown'd, by Ed-ward, by Ed-ward with new hon-ours crown'd;

84
First Satyr
His birth, his gar-ter and his name, his birth, his gar-ter, his birth, his

93
First Satyr
gar-ter, and his name, by Ed-ward, by Ed-ward with new hon-ours crown'd, His

100
First Satyr
birth, his gar-ter and his name, and his name.

16. Accompanied recitative (Second Nymph): Let our shows be new, as strange

[Violin 1]
[Violin 2]
[Viola]
Second Nymph
[Bassi]

Let our shows be new, as strange, Ev-er hast'ning to their change

[#] *f*

4

Vn 1 *p*

Vn 2 *p*

Va *p*

Second Nymph

Bassi *p* $\begin{bmatrix} \sharp 4 \\ 2 \end{bmatrix}$

Let them oft and sweet - ly va - ry That be - hold - ers may not tar - ry; Long to

f f p

7

Vn 1 *f*

Vn 2 *f*

Va *f*

Second Nymph

Bassi *f* $\begin{bmatrix} \sharp \end{bmatrix}$

wait the pleas - ing sight Takes a - way from the de - light.

17. Air (Second Nymph): Let us play and dance and sing

Con Spirito

[Violins 1 & 2]

[Bassi]

7 5 7 5 6

7

7 7 7

4 6 6 6

2 2 4 5

13

Vn 1 *tr.*

Vn 2 *tr.*

Bassi

7 6 5 7 7 6 5 7

4 3 4 3 7

20

Vn 1

Vn 2

Second Nymph

Let us play and dance and sing, Let us

Bassi

7 7 5 7 5

26

Vn 1

Vn 2

Second Nymph

fro-lic, let us sport, let us fro-lic, let us sport, let us fro - - -

Bassi

[7 7 7 7]

32

Vn 1 *f* *p*

Vn 2 *f* *p*

Second Nymph

lic, let us sport, Turn-ing the de - lights of spring To the gra - ces of a court. Let us

Bassi

p

Horns

Violins

38

Vn 1

Vn 2

Second Nymph

play, let us play, let us play and dance and sing,

Bassi

6 6 6 # 6 #

45

Vn 1

Vn 2

Second Nymph

Turn - ing the de - lights

Bassi

6 6

50

Vn 1

Vn 2

Second Nymph

of spring To the gra - ces of a

Bassi

6 5 f p 4 5 6 4 6

55

Vn 1

Vn 2

Second Nymph

court, to the gra - ces of a court. From air, from cloud, from

Bassi

δ 6 6 6 6 5 6 # *f* *p* \flat $\sharp 4$ 2

60

Vn 1

Vn 2

Second Nymph

dreams and toys, To sound, to sense, to love, and joy. To

Bassi

6 6 *f* *p* 6 7 7 *f* *p* 6

66

Vn 1

Vn 2

Second Nymph

sound, to sense, to love, and joy, to sound, to sense, to

Bassi

7 # 6 6 6 6 6 7 # 5 # 4+ 6

72

Vn 1

Vn 2

Second Nymph

Bassi

love, _____ and joy. Let us play and dance and sing, Let us

f *p*

6 4 5# 7 5 7 5 *p*

78

Vn 1

Vn 2

Second Nymph

Bassi

fro-lic, let us sport, let us fro-lic, let us sport, let us fro - - - -

7 7 7 4 2

84

Vn 1

Vn 2

Second Nymph

Bassi

lic, let us sport, Turn - ing the de - lights of spring To the gra - ces of _____ a

f

Horns

89 [Violins]

Vn 1 *p*

Vn 2 *p*

Second Nymph

court, to the gra

Bassi

97

Vn 1

Vn 2

Second Nymph

ces of a

Bassi

103

Vn 1 *f*

Vn 2 *f*

Second Nymph

court, Turn - ing the de - lights of spring To the gra - ces of a

Bassi *f*

Horns

107 Violins

Vn 1

Vn 2

Second Nymph

Bassi

court, _____ to the gra - ces of a court, _____ to the gra - ces of a

f

f

f

6
4

5
3

111

Vn 1

Vn 2

Second Nymph

Bassi

court.

ff

ff

ff

7

7

7

116

Vn 1

Vn 2

Bassi

4
2

6

6
4

18. Duetto and Chorus (Nymphs): Now all the air shall ring

[Violin 1]

[Violin 2]

[Bassi]

6 7

Vn 1

Vn 2

Bassi

6 6 6 6

p *f* *[p]* *[f]* *p*

Vn 1

Vn 2

Bassi

6 6 5 3

f *[p]*

7

Vn 1

Vn 2

First Nymph

Bassi

f

p

[f]

p

Now

[f] 6 6 6 5 3

9

Vn 1

Vn 2

First Nymph

Bassi

f

p

f

p

f

p

all the air shall ring, And ev' - ry trem - bling string, With

[p] 6 *[f]* *[p]* 7 *[f]* *p*

11

Vn 1

Vn 2

First Nymph

Second Nymph

Bassi

f

p

f

p

ev' - ry var - ied voice, In un - - ion sweet re - joice, _____

Now

7 # 6 7 7 7 #

13

Vn 1 *tr* *f* *p* *tr* *f* *p*

Vn 2 *tr* *f* *p* *tr* *f* *p*

First Nymph

Second Nymph *tr* *tr*

all the air shall ring, And ev' - ry trem - bling string, With

Bassi 6 # 7

15

Vn 1

Vn 2

First Nymph

Second Nymph *3* *3*

ev' - ry var - ied voice, with

ev' - ry var - ied voice,

Bassi 6 4 5 # 4+ 6 6 7 # 6

17

Vn 1

Vn 2

First Nymph *3* *3*

Second Nymph *tr* *tr*

ev' - ry var - ied voice,

In un - ion

Bassi # 6 6 6 6

19

Vn 1 *tr* *tr* *f* *p* [3]

Vn 2 *tr* *tr* *f* *p* [3]

First Nymph In un - ion_ sweet re - joice,

Second Nymph sweet, in un - ion_ sweet re - joice,

Bassi *f* *p* # 6

21

Vn 1 [3] *tr* *tr* [3]

Vn 2 [3] [3] *tr* *tr* [3]

First Nymph in un - ion_ sweet re - joice To

Second Nymph in un - ion_ sweet re - joice To

Bassi # 6 4 5 #

VOLT CHORUS

23

Vn 1 *f* [3]

Vn 2 *f* [3]

First Nymph sound and sing, to sound and sing, to sound and sing,

Second Nymph sound and sing, to sound and sing, to sound and sing,

Bassi [f]

CHORUS

Violin 1 *25* *tr* *p*

Violin 2 *tr* *p*

Trebles God save the King! God save the King, save, save the King, God

Counter [tenor]s God save the King! God save the King, save, save the King, God

Tenors *8* God save the King! God save the King, save, save the King, God

Basses God save the King! God save the King, save, save the King, God

[Bassi] *6* *#* *6* *6* *6* *[p]* *6* *6*

28 *3* *3* *ff*

Vn 1 *ff*

Vn 2 *ff*

Tr. save, save the King, God save, save the King, God

Ct. save the King, God save the King, God

T. *8* save the King, God save, save the King, God

B. save the King, God save the King, God

Bassi *4* *#* *6* *5* *6* *4* *5* *#* *6* *5* *ff*

30 **DUETTO**

Vn 1

Vn 2

Tr.

save, the King! [Second Nymph]

save, save, the King! Now

Ct.

save, save, the King!

T.

save, save, the King!

B.

save, the King!

Bassi

6 4 #



32

Vn 1

Vn 2

[First Nymph]

Now all the air shall ring, With

[Second Nymph]

all the air shall ring, And ev' - ry trem - bling string,

Bassi

6 4 # 6 7 9 6

[p]

34

Vn 1

Vn 2

[First Nymph]

ev' - ry var - ied___ voice, In un - ion sweet re - joice, in

[Second Nymph]

With ev' - - ry___ voice, In un - - ion___ sweet, in

Bassi

6 4 3 6 7 6 4 6



36

Vn 1

Vn 2

[First Nymph]

[Second Nymph]

CHORUS

un - ion sweet re - joice, re - joice.

un - ion sweet re - joice, re - joice.

Tr.

Ct.

T.

B.

Bassi

Re - joice

Now

Now

Now

Now

6 7 # — 6 4 7 # 6 4 # [f]

38

Vn 1

Vn 2

Tr.

Ct.

T.

B.

Bassi

all the air shall ring, And ev' - ry trem- bling string, With

all the air shall ring, And ev' - ry trem- bling string, With

all the air shall ring, And ev' - ry trem - - bling string, With

all the air shall ring, And ev' - ry trem- bling string, With

6 6 4 # 7 #



40

Vn 1

Vn 2

[Second Nymph]

Tr.

Ct.

T.

B.

Bassi

ev' - ry var - ied voice, In un - ion sweet re- jice,

ev' - ry var - ied voice, In un - ion sweet re- jice,

ev' - ry var - ied voice, In un - ion sweet re- jice,

ev' - ry var - ied voice, In un - ion sweet re- jice,

6 6 6 4 #

[3] [3] [p]

Now

42

Ob. 1 *p*

Ob. 2 *p*

Vn 1 [*p*]

Vn 2 *tr*

[First Nymph] *tr*
Now all the air shall ring, With

[Second Nymph] *tr*
all the air shall ring, And ev' - ry trem - bling string,

Bassi *p*
6 4 # 6 7 9 6



44

Ob. 1

Ob. 2

Vn 1 *tr*

Vn 2 *tr*

[First Nymph] *tr*
ev' - ry var - ied voice, In un - ion sweet re - joice, re -

[Second Nymph] *tr*
With ev' - - ry voice, In un - - ion sweet

Bassi
6 4 6 6 7 9 6

46

Ob. 1

Ob. 2

Vn 1

Vn 2

[First Nymph]

joice, _____ re - joice, _____ re - joice, re -

[Second Nymph]

re - joice, _____ re -

Bassi

6 7 7



48

Vn 1

Vn 2

[First Nymph]

joice, _____ To

[Second Nymph]

joice, _____ To

Bassi

f *p*

51

Vn 1 *tr*

Vn 2 *tr* *[f]*

[First Nymph] *tr*
sound_____ and sing._____

[Second Nymph] *tr*
sound_____ and sing._____

Chorus

Tr. God save the King! God_____ save the King!

Ct. God save the King! God save,_____ the King!

T. 8 God save the King! God_____ save the King!

B. God save the King! God save, save the King!

Bassi 6 7 *[f]* 6 4 6 4 3

54

Vn 1 *p*

Vn 2 *p*

Tr. *p* God save the King! God_____ save the King, save,_____ save the King, save,

Ct. *p* God save the King! God save_____ the King, save, save, save the King, save,

T. 8 *p* God save the King! God_____ save the King, save, save_____ the King, save,

B. *p* God save the King! God save_____ the King, save, save_____ the King, save,

Bassi 6 4 6 4 3 *p* 6 7 6 6

57

Vn 1 *f*

Vn 2 *f*

Tr. *f*
save, save the King, the King, the King, the King, the King,

Ct. *f*
save, save the King, the King, the King, the King, the King,

T. *f*
8 save, the King, the King, the King, the King, the King,

B. *f*
save, save the King, the King, the King, the King, the King,

Bassi *f*
6 5 6 4 5 3 6 4 5 3

60

Vn 1 *Segue p* *ff*

Vn 2 *Segue p* *ff*

Tr. *p* *f*
God save the King, save, save the King, save, save, save the King, save,
[p] [f]

Ct. *p* *f*
God save the King, save, save, the King, save, save, save the King, save,

T. *p* *f*
8 God save the King, save, save, save the King, save, save, save the King, save,

B. *p* *f*
God save the King, save, save, save the King, save, save, save the King, save,

Bassi *p* *f*
6 4 6 p 4 3 6 f 6 5 6 4 6 6

63

Vn 1

Vn 2

Tr.

Ct.

T.

B.

Bassi

save, save the King, God save, save the King!

save, save the King, God save, save the King!

save, save the King, God save, God save the King!

save, save the King, God save the King!

6 5 6 4

Curtain drops, and closes the First Part.

PART 2

*The lower court of Windsor Castle,
with a view of the Round Tower, the
outside of St George's Chapel, &c.*

19. A troop of fairies

With moderate spirit

Sy[mphony].

The musical score is for a piece titled "19. A troop of fairies" with the tempo marking "With moderate spirit". The score is in 9/8 time and B-flat major. It features the following instruments and parts:

- Violin 1 & Violin 2:** Both parts begin with a trill (tr) and a forte (f) dynamic. They play a melodic line with trills and slurs. Violin 2 has a repeat sign at the end of the first system.
- [Bassi]:** The bass part begins with a trill (tr) and a forte (f) dynamic. It plays a supporting line with trills and slurs.
- Horn 1 & Horn 2:** Both parts have a "Solo" marking. They play a melodic line with slurs and repeat signs.
- Vn 1 & Vn 2:** The violin parts begin with a trill (tr) and a forte (f) dynamic. They play a melodic line with trills and slurs.
- Bassi:** The bass part begins with a trill (tr) and a forte (f) dynamic. It plays a supporting line with trills and slurs.
- Oboe 1 & Oboe 2:** Both parts have a "Solo" marking. They play a melodic line with slurs and repeat signs.
- Vn 1 & Vn 2:** The violin parts begin with a trill (tr) and a forte (f) dynamic. They play a melodic line with trills and slurs.
- Bassi:** The bass part begins with a trill (tr) and a forte (f) dynamic. It plays a supporting line with trills and slurs.

The score is divided into three systems, with measures 5, 8, and 11 marked at the beginning of each system. The key signature is B-flat major (two flats) and the time signature is 9/8.

Tutti

Vn 1

Vn 2

Bassi

6 6 6 5 6 4 5 3

f *p* *f* *p* *f*

p *pp* *f*

p *pp* *f*

f Octaves

p *pp* *f*

6 4 7 4 2 5 3 6 4 7 4 2

[*pp*]

20. Accompanied recitative (First Fairy): Well were the solemn rites begun

FIRST FAIRY

Well were the solemn rites begun;
 And tho' but lighted by the moon,
 They showed as rich as if the sun
 Had made the night his noon.
 Wonder none they were so bright;
 The moon then borrowed from a greater light.
 Then, princely Oberon,
 Go on,
 Such is not every night.

21. Air (First Fairy): Tho' the moon be gone to bed

[Violins 1 & 2] *Andante*

[Bassi]

Vns 1 & 2

Bassi

Vns 1 & 2

p

First Fairy

Tho' the moon be___ gone to bed, Fai - ries___ must not hide their___

Bassi

p 6 6 5 6 6 7 7

Vns 1 & 2

12

First Fairy

head, no, no, Fai - ries must not, fai - ries must not hide their

Bassi

6 6 # 6 6

16

Vns 1 & 2

First Fairy

Bassi

head; But sing, dance, and re - vel on, In hon - our of young O - be-

6 7 6 6 6 6 7 4 3

20

Vns 1 & 2

First Fairy

Bassi

ron, But sing, dance, and re - vel on, In hon - our of young O - be-

7 6 6 6 6 7 4 3

24

Vns 1 & 2

First Fairy

Bassi

ron.

f 6 # 6 5 # 6 6 7 #

28

Vns 1 & 2

First Fairy

Bassi

Tho' the moon be gone to

p 6 7 7 7 6 6 5 4 2 *p* 6 6 7

32

Vns 1 & 2

First Fairy

Bassi

bed, Fai - ries must not hide their head; But sing, dance, and re - vel

5 4+ 6 # 6 6 5 # 7 5 7 7

36

Vns 1 & 2

First Fairy

Bassi

on, sing, dance, and re - vel on, In hon - our of young O - be -

6 6 6 6 # 6 6 6

40

Vns 1 & 2

First Fairy

Bassi

ron, in hon - our of young O - be - ron. Now the moon is gone to

6 5 4 2 6 6 6 4 7 6 4

44

Vns 1 & 2

First Fairy

Bassi

bed, Fai - ries must not hide their head, But sing, dance, and re - vel

6 6 6 7 5 6 5 6 5 6 5 6

48

Vns 1 & 2

First Fairy

Bassi

on, In hon - our of young O - be - ron, sing, dance, and re - vel

5 6 4 7 4 3 6 5 6 5 6 5 6

3

52

Vns 1 & 2

First Fairy

Bassi

on, In hon - our of young O - be - ron.

f

f 6

5 6 4 7 4 3 6 5 6 5 6 5 6

3

55

Vns 1 & 2

Bassi

6 5 4 6 6 7 7 6 5 6

3 3 3 3 3 3 3 3 3 3

tr tr

2

59

Vn 1

Vn 2

Bassi

5 6 5 6 5 6 4 3

tr tr

Recitative (Second Fairy): And sweet Osnaphil his brother

SECOND FAIRY

And sweet Osnaphil his brother,
Arthur hails him such another;
Edward too enjoins the rites,
To rank him with the lifted knights:
Worthy each alike to spring
From the Fairy Queen and King.
Now then, blythe elves, in tunes express
The sovereign and his emperess,
While all confess the proper heir
Assigned to Arthur's crowns and chair.

22. Duetto (Principal Fairies): Seek you majesty to strike?

Clarinet 1

Clarinet 2

[Bassi]

Bassoons alone $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$

Violin 1

Violin 2

Bassi

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

[+ vc, db]

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

p

Seek you ma - jes - ty, seek you,

Seek you ma - jes - ty, seek you ma - jes - ty, ma -

5 6 4

22

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

seek you ma - jes - ty to strike? Bid the world pro -

- - - jes - ty to strike? Bid the world pro -

6 6 6 5 6 6 6 4

27

Cl. 1

Cl. 2

Vn 1

Vn 2

Second Fairy

First Fairy

Bassi

duce the like. Seek you glo - ry, to a - maze, to a -

duce the like. Seek you glo - ry, to a -

6 5 4 2 6 4 6 7 7 4

p

32

Vn 1

Vn 2

Second Fairy

First Fairy

Bassi

maze? Here let na - tions stand and gaze.

p

8 6 7 5 4

37

Vn 1

Vn 2

Second Fairy

First Fairy

Bassi

6 5 6 4 3

43

Vn 1

Vn 2

Second Fairy

First Fairy

Bassi

Here let na - tions stand, stand and

Here let na - tions stand and

poco f

poco f

6 4 5 4 6 4 5 3 6 6 4 *poco f* 5 4

47

Cl. 1

Cl. 2

Vn 1

Vn 2

Second Fairy

First Fairy

Bassi

gaze. Seek you wis - dom, to in -

gaze. To in -

f

f

p

f

52

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

spire? Touch, then, touch, then, at no o - ther fire.

spire? Touch, _____ then, _____ at no _____ o - ther fire.

6 6 6 6 6 [6]
5 4 4

57

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

Seek you pi - e - ty, seek you,

Seek you _____ pi - e - ty, seek you pi - e - ty, seek _____

Bassoons 6 6
[senza vc, db] 5 4

62

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

seek you pi - e - ty, to lead? In their foot - steps

— you pi - e - ty, to lead? In their foot - steps

6 6 6 — *p* 4 6 6 6

4 5 — 2

67

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

on - - ly tread, seeks you pi - e - ty — to lead, seek you

on - - ly tread, seeks you pi - e - ty — to lead, seek you

6 5 6 7 6 4

4 4 4 4 4

71

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

pi - e - ty — to lead? In their foot - steps

7 6 6

4 4

75

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

on - ly tread. Ev - 'ry grace of Queen and

6 5 f

4 4

80

Cl. 1

Cl. 2

Second Fairy

King, And of all, of all, in them, we sing. Ev - 'ry

First Fairy

King, And of all, of all, in them, we sing.

Bassi

p

85

Cl. 1

Cl. 2

Second Fairy

grace of Queen and King, of Queen _____ and King, And of

First Fairy

Ev - 'ry grace of Queen and King, And of

Bassi

4 6 4 6 7 8 7
2 2

89

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

all, _____ in them we sing, _____ in

all, _____ in them we sing, _____ in

6

93

Cl. 1

Cl. 2

Second Fairy

First Fairy

Bassi

them we sing, _____ in them we sing. _____

them we sing, _____ in them we sing. _____

6 4 5 3 poco *f* 6 6 4 5 3 *f*

97

Cl. 1

Cl. 2

Bassi

100

Cl. 1

Cl. 2

Bassi

6 6 5
5 4 3

6 6 5

tr.

Recitative (First Fairy): Now, fays and elves, your talks about

FIRST FAIRY	Now, fays and elves, your talks about; The castle search within and out;
SECOND FAIRY	Strew good luck on every room, Fixed till the perpetual doom;
FIRST FAIRY	The several chairs of order scour, With juice of every precious flower;
SECOND FAIRY	Each fair instalment-coat, and crest, With loyal blazon still be blest.

23. Air [Fairy]: And ever, ever, in a ring

*And ever, ever, in a ring,
Like to the Garter's circle, sing.*

Recitative [Fairy]: In emerald tufts *the motto* write

"In emerald tufts *the motto* write,
"Of flowers purple, blue, and white;
"Like sapphire, pearl, embroidery,
"Buckled below fair knighthood's knee."*
Away, disperse; the white plumed train
Begin their march along the plain,
In solemn pomp from yonder hall;
Vanish, and attend my call!

Exeunt FAIRIES.

Manent the two PRINCIPAL FAIRIES.

24. Air (Second Fairy): Melt earth to sea, sea flow to air

Andante

[Violin 1] *p* *tr*

[Violin 2] *[p]* *tr*

[Bassi] *p*

Vn 1 *f* *p* *tr* *f* *p* *f* *tr*

Vn 2 *f* *p* *3* *tr* *f* *p* *f* *tr*

Bassi *f* *p* *6* *f* *6* *p* *f* *6* *7* *6* *5* *4* *3*

* 'The lines within inverted commas are omitted in the representation' (Source **D**).

9

Vn 1 *p* *tr* *[pp]* *[v]*

Vn 2 *p* *tr* *[pp]* *[v]*

Second Fairy Melt earth_ to_ sea,_ sea flow_ to_ air,_ And air fly,_____

Bassi *p* *pp*

14

Vn 1 *[v]* *[v]* *f* *p*

Vn 2 *[v]* *[v]* *f* *p*

Second Fairy *tr* fly in - to fire, While we, in

Bassi 6 6 5 *[f]* 6 6 _b

18

Vn 1 *f* *tr* *3* *p* *f* *3* *3* *p*

Vn 2 *f* *tr* *3* *p* *f* *3* *3* *p*

Second Fairy songs,_____ to Ar - thur's chair Bear

Bassi 7 *[p]* ₃ ₅ ₆ ₄ ₆ ₄ *[f]* ₆ *[p]* ₆

21

Vn 1

Vn 2

Second Fairy

O - be - ron's de - sire, bear, O - be - ron's de - sire!

Bassi

6 5 6 6 5

25

Vn 1

Vn 2

Second Fairy

Melt earth to sea, sea flow to air, And

Bassi

29

Vn 1

Vn 2

Second Fairy

air fly, fly in - to fire,

Bassi

6 6 5 [f]

33

Vn 1 *p* *f* *p* *f* *p*

Vn 2 *p* *f* *p* *f* *p*

Second Fairy While we, in songs, _____ to Ar - thur's chair Bear

Bassi [*p*] 6 6 _b [*f*] 7 [*p*] 5 ₃ 6 4 [*f*] 6 [*p*] 6

37

Vn 1 *tr* *f*

Vn 2 *tr* *f*

Second Fairy *tr* O - be - ron's de - sire, bear O - - be - ron's de - sire!

Bassi 6 5 6 6 6 6 4 5 3 *f*

41

Vn 1 *Exeunt.*

Vn 2 *[Viola]*

Bassi 6 6 6 5 6 4 5 3

25. The fairies' country dance, by the children, in the Second Act.

Very quick

[Orchestra]

5

orch.

9

orch.

The musical score for 'The fairies' country dance' is written for orchestra. It consists of three systems of staves. The first system is for the full orchestra, with a treble and bass staff. The tempo is marked 'Very quick'. The key signature has two flats (B-flat and E-flat). The time signature is 9/8. The second system is for the orchestra, with a treble and bass staff. It begins with a measure rest, followed by a series of trills (tr) in the treble staff. The third system is also for the orchestra, with a treble and bass staff. It begins with a measure rest, followed by a series of trills (tr) in the treble staff. The score ends with a double bar line.

THE
PROCESSION
TO
ST GEORGE'S CHAPEL,
OF THE
SOVEREIGN,
KNIGHTS COMPANIONS,
KNIGHTS ELECT,
&c. &c. &c.

Which closes the Second Part.

26. The first grand march at the procession

Trumpet 1

Trumpet 2

The musical score for 'The first grand march at the procession' is written for two trumpets. It consists of two systems of staves. The first system is for Trumpet 1 and Trumpet 2, with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/2. The second system is also for Trumpet 1 and Trumpet 2, with a treble and bass staff. It begins with a measure rest, followed by a series of trills (tr) in the treble staff. The score ends with a double bar line.

5

Tpt 1

Tpt 2

9

Tpt 1

Tpt 2

13

Tpt 1

Tpt 2

27. The second grand march at the procession

Trumpet 1

Trumpet 2

5

Tpt 1

Tpt 2

9

Tpt 1

Tpt 2

13

Tpt 1

f

p

Tpt 2

f

p

28. Orchestra march

[Orchestra]

5

Orch.

tr

tr

tr

tr

Fine

9

Orch.

tr

tr

tr

13

Orch.

tr

tr

tr

Da Capo

PART 3

Windsor Park, with a view of the Castle

*Enter FAIRIES**

Recitative (Principal Fairies): Nor yet, my fays, in this day blest

FIRST FAIRY	Nor yet, my fays, in this day blest, Must you think or hope to rest.
SECOND FAIRY	Let the coarse and country fairy, That doth haunt the hearth or dairy. Let ghosts, wandering here and there, Shun Aurora's harbinger.
FIRST FAIRY	And banished from the cheerful light, Hold company with black-browed night!
SECOND FAIRY	We're spirits of another sort, And with the jolly, jolly day make sport.

29. Duetto (Principal Fairies): Nay, nay, You must not stay

Con Spirito

[Violin 1]

[Violin 2]

[Bassi]

Vn 1

Vn 2

Bassi

4 2 6 6 5 5

* 'The Fairies enter, singing and dancing in honour of the day, and the advancement of their favourites to the Companionship of the Order. The following Duet is sung by the principal Fairies': *General Evening Post*, 15 November 1771. The dancing does not refer to 30, which is described separately; it implies that the fairies made their entry dancing.

13

Vn 1

Vn 2

Bassi

6
4

5
3

6

17

Vn 1

Vn 2

Bassi

6
5

6

6
5

21

Vn 1

Vn 2

Fairy

Bassi

f

p

f

p

Nay, nay, You must not stay, you must not

f

f

26

Vn 1

Vn 2

Fairy

Bassi

tr

tr

tr

f

f

stay, Nor be wea - ry yet, nor be wea - ry yet;

7

7

f

31

Vn 1

Vn 2

Fairy

Bassi

This is no time, this is no time _____ to cast a - way, _____

p

p

p

6 4 3 6 5 *p* $\frac{4}{2}$

36

Vn 1

Vn 2

Fairy

Bassi

Nor for fai - ries to for -

6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 5 $\frac{4}{2}$ 6 $\frac{4}{2}$

41

Vn 1

Vn 2

Fairy

Bassi

get Their nim - ble, nim - ble feet, This is no

f

p

f

p

6 5 *p* 6

46

Vn 1

Vn 2

Fairy

time to cast a - way, Nor for fai - ries to for - get Their nim - ble, nim - ble, nim - ble

Bassi

5 6 6 4 4 2 6 6 7

51

Vn 1

Vn 2

Fairy

feet, their nim - ble, nim - ble, nim - ble feet.

Bassi

p 6 4 4 7 2 5 3 6 4 *f* 4 2 6

56

Vn 1

Vn 2

Fairy

Knot - ty joints and limbs of clay

Bassi

6 5 4

61

Vn 1 *p* *f*

Vn 2 *p* *f*

Fairy Seek for ease, or love de - lay, seek _____ for ease, or

Bassi *p* 6 6 5 # *f* 4 2 6 4+ 2 6

66

Vn 1 *p*

Vn 2 *p*

Fairy love _____ de - lay. _____ Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, we should

Bassi # 7 8 *p* 6 4 6

71

Vn 1 *f*

Vn 2 *f*

Fairy fare Whose be - ing's a sha - dow, whose bo - dies are air.

Bassi 6 6 4 5 6 6 4 5 *f* [v]

76

Vn 1 *p* *f* *p*

Vn 2 *p* *f* *p*

First Fairy *p*
Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, we shou'd fare, Whose

Second Fairy
Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, we shou'd fare, Whose

Bassi *p* *f* 6 *p*

80

Vn 1

Vn 2

First Fairy
be - ing's a sha - dow, whose bo - dies are air, whose be - ing's a

Second Fairy
be - ing's a sha - dow, whose bo - dies are air, whose be - ing's a

Bassi
9 5 7 5 6 5 6 6 5
3 3 3 3 4 3 4 4 3

85

Vn 1 *f*

Vn 2 *f*

First Fairy
sha - dow, whose bo - dies are air, whose bo - dies are air.

Second Fairy
sha - dow, whose bo - dies are air, whose bo - dies are air.

Bassi 6 *poco f* 6 *f*

30. A dance of fairies*

After the FAIRIES are vanished, the scene changes to the inside of St George's Hall, with the throne, tables, &c. as at the Installation.

31. When St George descends**

[Orchestra]

The musical score for 'When St George descends' is written for an orchestra. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff is marked with a forte (f) dynamic. The second staff is marked with a piano (p) dynamic. The music features a series of eighth and sixteenth notes, with a repeat sign (double bar line with dots) after the first measure. The score continues with a third measure, a fourth measure, and a fifth measure, ending with a repeat sign. The label 'Orch.' is placed to the left of the second staff.

The knights-companions enter in procession, and range themselves on the outside of their table; they uncover and bow as the sovereign passes. Ceremony of the dinner, &c. with proper music.

32. The first air played at the dinner

[Orchestra]

The musical score for 'The first air played at the dinner' is written for an orchestra. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff is marked with a forte (f) dynamic. The second staff is marked with a piano (p) dynamic. The music features a series of eighth and sixteenth notes, with a repeat sign (double bar line with dots) after the first measure. The score continues with a third measure, a fourth measure, and a fifth measure, ending with a repeat sign. The label 'Orch.' is placed to the left of the second staff. The word 'Brisk' is written above the first staff, and 'Second time, p' is written below the second staff. The word 'Fine' is written above the third staff, and 'f' is written below the fourth staff.

* Reference in (Sources **D**, **E**) only; 'a characteristic dance, affording infinite mirth': *The Town and Country Magazine*, vol. 3 ([1772]), 576.

** There is no obvious position for this piece in the libretto, which appears between the procession marches and the dinner dances in the score: see Introduction (The Order of the Musical Items). The stage directions between which it is here inserted are continuous in the libretto.

13

Orch.

p *f*

19

Orch.

p **Da capo**

33. The favourite minuet played at the dinner

[Orchestra]

p *f* *p* *f* *p*

9

Orch.

f *tr*

17

Orch.

p *f* *tr*

25

Orch.

p *tr*

33

Orch.

41

Orch.

p

f

p

f

tr

34. Grand Chorus: Renown, assume thy trumpet

*The whole to conclude with this **

GRAND CHORUS

*Renown, assume thy trumpet,
 From pole to pole resounding
 Great George's name!
 Great George's name!
 Shall be the theme of fame.
 Record the Garter's glory!
 A badge for heroes, and for kings to bear;
 For kings to bear!
 And swell th'immortal story
 With songs of gods, and fit for gods to hear;
 For gods to hear!*

FINIS

* 'After the ceremony of the dinner, the calling over the titles of the two young Princes, the creation of a Knight, &c. the whole is concluded with the following Chorus': *General Evening Post*, 15 November 1771.

Kbd

36

f p f p f p f

Kbd

42

p f

Kbd

46

p f

Kbd

50

p f

Kbd

55

p f

Kbd

59

p f

Kbd

63

f p f p f p f

70

Kbd

Measures 70-73 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A flat accidental is present on the eighth note of measure 73 in the right hand.

74

Kbd

Measures 74-77. The right hand continues with a flowing melodic line, and the left hand maintains the eighth-note accompaniment. A flat accidental is present on the eighth note of measure 75 in the right hand.

78

Kbd

Measures 78-82. Measures 79 and 80 feature dynamic markings: *p* (piano) and *f* (forte) in the right hand. The right hand has a more complex melodic pattern with some rests, while the left hand continues the accompaniment.

83

Kbd

Measures 83-86. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A flat accidental is present on the eighth note of measure 84 in the right hand.

87

Kbd

Measures 87-90. The right hand features a melodic line with some rests, and the left hand continues the accompaniment.

91

Kbd

Measures 91-93. The right hand has a melodic line with some rests, and the left hand continues the accompaniment.

94

Kbd

Measures 94-96. The right hand features a melodic line with some rests, and the left hand continues the accompaniment. The piece concludes with a double bar line at the end of measure 96.

Andantino Piano espressivo

Harpsichord
or
Pianoforte

tr 97

p

p

Kbd

101

tr

Kbd

105

tr

Kbd

110

tr

Kbd

115

tr

Harpsichord
or
Pianoforte

121 Presto

Kbd

129

137

Kbd

145

Kbd

153

Kbd

R[ight hand]

L[eft hand]

L

161

Kbd

169

Kbd

2.

p

f

176

Kbd

p

f

183

Kbd

APPENDIX 2: Additional Scene ('Battle of Cressy')

16a. Recitative (Second Nymph and Silenus): Let our shows be new, as strange

SECOND NYMPH Let our shows be new as strange;
 Ever hastening to their change;
 That beholders may not tarry,
 Let them oft and sweetly vary!

Scene changes, and discovers, in vision, the taking of the king of Bohemia's standard at the battle of Cressy: In memory of which circumstance the Princes of Wales have since borne three Ostrich Feathers (the Bohemian standard) as their crest, with the original motto, Ich Dien.

SILENUS Now, Nymphs and Satyrs, see reveal'd,
In glorious vision, Vressy's field!
The standard by Bohemia borne,
Thence by British valour torn:
First, brave young Edward's prize; and since,
The crest renown'd of Fairy Prince!

16b. Recitative (Second Nymph): Let us hail the glorious sight

SECOND NYMPH Let us hail the glorious sight
With songs of rapture and delight!

LIST OF SOURCES AND THEIR ABBREVIATIONS

Primary Sources

- A** The | FAIRY PRINCE | a Masque | *as Perform'd at the* | THEATRE-ROYAL in COVENT-GARDEN | *Composed by* | Thomas Augustine Arne | Doctor in Music | *Price* 3/ | [rule] | LONDON Printed by WELCKER in Gerrard Street S^t. Ann's Soho | Where may be had the greatest Variety of New Music. | NB Just Published that truly admired Song in Score with the Ger: Flute Accompaniment sung in the Opera Viagitori by Sig^{ra}. Gugliemi Price 1^s. [c. 1771]. *RISM*, A.1823; *BUCEM*, p. 44. Oblong folio. The complete vocal score was first advertised in the *Public Advertiser* on 11 February 1772. It comprises items **2–5**, **6a**, **7–14**, **16–19**, **21**, **22**, **24–9**, **31–3** and **35**. Its publication was preceded by a volume comprising 'THE first Half of the Songs, Duets, Chorusses [sic], &c. of the Fairy Prince' (Source F). Both were printed by Peter Welcker of Gerrard St, Soho, printer to the Bishop of Osnabruck (not to be confused – as several library catalogues do – with the contemporary London publisher, John Welcker). Welcker was in business in Soho from 1762 until his death in 1775; his widow, Mary, continued the business until her own demise in 1778. The business was then taken over by her son-in-law James Blundell. The vocal score contains most of the vocal numbers from the opera, excluding the *secco* recitatives and three choruses. It includes thirteen dances (twelve of which are given together as an appendix), which appear to have been performed during the masque. Several copies are known: see *RISM*. A facsimile was published by Belwin Mills of New York as part of their Kalmus vocal series (c. 1979): the original source is not identified though it seems to be *RISM* A.1823. The copy once held by Dublin, Trinity College Library (Early Printed Books Stacks, OLS X-2-64) is now lost. *Copies consulted*: Oxford,

Bodleian Library, Mus. 23 c.12 (2); London, British Library, D.263.(3.).

Bibliography: Humphries & Smith, 1970; Fiske, 1986.

- B** GB-Birmingham, Special Collections, Main Library, University of Birmingham, MS 5008. 113 fos. + vi fos: five unnumbered leaves between fos. 11 and 12; two leaves are consecutively numbered '86' (several leaves are mis-numbered): 119 folios in total; 24 fascicles. Oblong folio guardbook (re)bound in modern, twentieth-century, light brown leather. Contains theatre music by Michael Arne, Thomas Augustine Arne, François-Hippolyte Barthélemon, Jonathan Battishill, William Boyce, Charles Dibdin, Johann Christoph Pepusch and William Shield. Mostly comprises performing parts, and includes Boyce and Arne autographs as well as material copied by Charles Wesley. At least some of the fascicles were once owned by James William Dodd (1760-1818), Second Usher of Westminster School (i.e. the school attached to Westminster Abbey), London: a fragment reading 'J. Dodd | Dean's Yard | Wes.^t Abby' is pasted inside the modern front cover, following rebinding. Dodd was a composer of salon music; his *Ballads of Archery* was published in 1818, with music (see Highfield, 1973–93, iv. 438). The manuscripts were presumably acquired from his father, also James William Dodd (c. 1740–96). Dodd senior was a singing and dancing actor who excelled at comedic roles, especially playing genteel fops; in 1765 David Garrick brought him to Drury Lane, where he was to remain until his death (see Highfield, 1973–93, iv. 432–40). Upon his death, on 17 September 1796, Dodd left an extensive library which his son put up for auction by Leigh and Sotheby from 19–27 January 1797: several items are known in British collections (see, for example, Talbot, 2009). The catalogue numbers 2435 lots, including copies of Thomas

Morley's *Plaine and Easie Introduction to Music* (1608) and Christopher Simpson's *Compendium of Practical Music* (1678); however, no specific reference is made to any of the items now bound as MS 5008, individually or severally. The vast majority of the lots are printed items. The manuscripts may have been included in one of the 'parcels' of varying dimensions listed at the start of the catalogue. Given that the overall MS 5008 measures approximately 240 x 300mm, a quarto format is implied (there are indications that several sheets in MS 5008 were folded). If these manuscripts were included in the collection, lot 6 'A Parcel, Miscellaneous, 4to.' – which sold for 2 shillings – would seem to be the most likely candidate; lot 7, 'A Parcel, Dramatical, 4to.' is the only other similarly described lot: it sold for 3s. 6d. The *Fairy Prince* fascicle was evidently once owned by the English musicologist and composer John Stafford Smith (1750–1836), who may have acquired the manuscript from the 1797 auction. By the time of his death Smith's library comprised 2191 volumes; it was disbursed indiscriminately in a vaguely catalogued sale on 24 April 1844 to finance the hospitalisation of Smith's mentally ill daughter (see King, 1963, 44). Nothing else can be established of the provenance of the guardbook. It was housed in the Barber Institute of Fine Arts, University of Birmingham, for several decades (Fenlon, 1976, 118-19) before being transferred to the Special Collections Department of the University. The MS 5008 fascicles contain songs from plays and operas performed in Drury Lane and Covent Garden, including several songs sung by Dodd. Included on fos. 65-73v is George Mattock's part for much of the Part 1 of *The Fairy Prince* ('The First Satyr. M.^r Mattocks' is written at the top of the page). A note in pencil by Stafford Smith reads 'D.^r Arne's handwriting | J. S. S.'; the attribution as holograph appears accurate. MS 5008 includes several

unique items for *The Fairy Prince*, including an unaccompanied melody for cornet played ‘While the Moon is rising’: this fits with the stage directions for the First Satyr ‘to come forth and call’; this melody seems also to have been used for the next two times that the Satyr is called to ‘winds his Cornet’. The manuscript is of particular importance as a source for **2–6b**, **11**, **15** and **18** (of which **6b** and **15** are unique), and as a unique source for four *secco* recitatives. All of the recitatives for the First Satyr are given; fragments of other recitatives are also given as cues for Mattocks. Among the other fascicles (fos. 17r-30v) is an excerpt from Boyce’s *Secular masque* (c. 1746) in the composer’s hand; it includes a two-voice recitative for the characters Diana and Janus, played by Kitty Clive and George Mattocks. No direct links can be established between Mattocks and Dodd. King, 1963; Fenlon, 1976; Talbot, 2009.

C *The | Overture, | to the | FAIRY PRINCE | in Eight Parts | Composed by | Doct.^r*
Arne | Price 2.^s | [rule] | LONDON Printed by [Peter] WELCKER in Gerrard Street
S^t. Ann’s Soho | Where may be had the following Works for Concerts | Richter’s
6 Overtures Op 4 _ 10-6 Cirris 6 Overtures _ _ _ 10-6 Bach’s Quartets _ _ _ _
10-6 | Rushs Overture Royal Shepherd 2-0 Bachs 2 single Overtures each 2-0
Kammells Ditto _ _ _ _ 10-6 | Ditto Capricious Lovers _ _ _ 2-0 Pughanis
Overt^{re} Nanetta e Lubino 2-0 Boccherinis Ditto _ _ _ _ 10-6 | N B the Overture &
Songs in the Fairy Prince for the Voice & Harpsichord. [1772]. RISM A.1828.
 Upright folio. Apparently the earliest advertisement appeared in the *Public*
Advertiser on 20 March 1772: ‘The Overture, in eight Parts, to the Fairy Prince,
 by Dr. Arne, 2s’; the advertisement was repeated *ibid.* on 7 April. Welcker also
 included a keyboard arrangement in the vocal score (Source A), which was also

issued independently (Source **G**). In the 1750s Arne published two opera overtures (*Comus* and *The Judgement of Paris*) among his sets of symphonies intended for concert performances; the publication of orchestral parts of opera overtures reached an apex between 1764 and 1778. Noteworthy is the layout of the horn parts: they can be read at pitch in the bass clef or as played by substituting a treble clef and ignoring the flats in the key-signature; this appears to be Arne's own innovation. A modern edition of *The Fairy Prince* overture was included by Richard Platt in *The Symphony and Overture in Great Britain: Twenty Works*, Symphony, 1720–1840, Series E; vol. 1 (New York, 1984). The only complete copy is Oxford, Bodleian Library, Mus. 221 c.58/1-9 (11); the only other known copy is an incomplete set (lacking the first violin part) in Edinburgh, Reid Library, Cup.Z Z32.

D THE | FAIRY PRINCE: | A | MASQUE. | AS IT IS PERFORMED AT THE | THEATRE-ROYAL | IN | COVENT-GARDEN. | LONDON: | Printed for T. BECKET, in the Strand; | Bookseller to Their Royal Highnesses the Prince of Wales and Bishop of OSNABURGH | MDCCLXXI. Upright folio. Printed word-book from the first performances; advertised in *The London Magazine* (vol. 40, 1771, 571), priced 1s. Includes the following 'Advertisement': 'THE greater part of this Masque is borrowed, with some variation, from BEN JONSON. The same liberty has been taken with a few passages of SHAKESPEARE, and a Chorus of the late GILBERT WEST, Esq. The final Chorus is from DRYDEN. The Editor humbly submits the whole to the Publick; hoping that it will not appear unworthy of the occasion to which it is adapted ; and that they will receive with their usual candour this effort to entertain them by the combined powers of the moist

eminent proficient in the Arts of Musick, Painting, and Poetry.’ Includes cast list for the first performance; the principal fairies are only described as ‘Two Children, *being their first Appearance on any Stage*’; and the Nymphs are given as ‘Mrs. Baker And A Gentlewoman’. *Copy consulted*: Oxford, Bodleian Library, Vet. A5 e.1952(1). For locations of other copies, see Robinson, 1981.

Bibliography: Nicoll, 1952, iii. 246; Robinson, 1981.

- E** THE | DRAMATICK WORKS | OF | *GEORGE COLMAN*. | VOLUME the FOURTH; | [. . .] LONDON, | Printed for T. BECKET, Adelphi, Strand. | MDCCLXXVII. Upright folio. The fourth and final volume of the incomplete edition of Colman’s works; includes *The Fairy Prince* (pp. 224-44). The 1777 edition is the same as that of 1771, although the typeface has been updated and several words modernised (e.g. ‘shew’ becomes ‘show’). Of primary significance is the inclusion of the additional ‘Battle of Cressy’ scene towards the end of part 1 (p. 238). The stage directions describing the scene can be found in contemporary newspaper accounts; however, this appears to be the sole source of the additional recitative (see **Appendix 2**). *Copy consulted*: London, British Library, General Reference Collection C.104.cc.8.

Secondary Sources

- F** The | FAIRY PRINCE | a Masque | *as Perform’d at the* | THEATRE-ROYAL in COVENT-GARDEN | *Composed by* | *Thomas Augustine Arne* | Doctor in Music | Price 3/ | [rule] | LONDON Printed by WELCKER in Gerrard Street S^t. Ann’s Soho | Where may be had the greatest Variety of New Music. | NB Just Published that truly admired Song in Score with the Ger: Flute Accompaniment sung in the

Opera Viagitori by Sig^{ra}. Guglielmi Price 1^s. [1771]. Oblong folio. Incomplete vocal score containing items **2–6a**, **8**, **11**, **12** and **16–18**: i.e. all of the vocal items from Part 1 later included in Source **A**. Compiled from the same plates as Source **A**, it retains the title-page and page numbers (pp. 6-27). It is evidently the publication advertised on 28 November 1771 in the *Public Advertiser*: ‘*This Day is published*, THE first Half of the Songs, Duets, Chorusses [sic], &c. of the Fairy Prince, as now, performing at the Theatre-Royal in Covent-Garden: Composed by Dr. Arne. Price 3s. The favourite Song sung by Signora Guglielmi, and accompanied with the German [i.e. transverse] Flute, by Mr. Tacet, in the Opera of Viagitori. Price 1s. Printed by [Peter] Welcker, in Gerrard Street, Soho. Where may be had the greatest Variety of New Music’. The copy in the Library of Congress appears to be unique. The ‘truly admired song’ presumably refers to ‘Se pietà de il ciel’ from *I viaggiatori ridicoli tornati in Italia* by Pietro Alessandro Guglielmi (1728–1804). ‘Mr. Tacet’ is Joseph Tacet (fl.1751–80), one of the most famous flautists in England in the second half of the eighteenth century. *Copy consulted*: Washington, Library of Congress, M1523.A74 F3 (Case).

G The new OVERTURE to the FAIRY PRINCE, Adapted for the Harpsichord or Piano Forte [c. 1772]. *RISM* A.1829. Oblong folio. The keyboard arrangement of the overture from the vocal score (Source **A**) was published separately by Peter Welcker. It comprises pages 2-5 of the vocal score; lacks title-page. Unique copy: London, British Library, f.65.b.(4.).

H [Rule] | THE | FAIRY PRINCE. | A MASQUE. | AS PERFORMED AT THE | THEATRE-ROYAL in COVENT-GARDEN. | [rule] | LONDON: Printed by

R[obert]. FALKENER, and sold at his house, N^o 45. Salisbury-court, Fleetstreet, and at his Music-shop, N^o 159. near | Somerest-house in the Strand. | (Price One Shilling and Eight-pence.). [c. 1775]. *RISM* A.1824. Upright folio. An edition of the vocal score, in movable type; contains all of the vocal music from Part 1 printed in Source A: **2–6a, 8, 11, 12** and **16–18**. The print is undated; however, according to Humphries and Smith (1970, 144), Falkener had a shop at his house in Fleet street between c. 1765 and 1775, and a shop near Somerset House c. 1775: from which a publication date of c. 1775 can be inferred. Unique copy: London, British Library, G.226.b.(1.). Humphries & Smith, 1970.

- I** THE | FAIRY PRINCE, | *A MASQUE*. | As Performed at the | *Theatre Royal, Covent Garden*; | Composed by | *D^R. ARNE*, | *For the* | GERMAN FLUTE. | LONDON: | Printed for Harrison & C^o. N^o. 18. Paternoster Row. [c. 1787] *RISM* A.1827. Oblong folio. Published as pp. 83-98 of Samuel Arnold's *New Instructions for the German Flute . . . with . . . a Variety of Favourite Tunes and Other Easy Lessons* (serial: *Harrison's New German-Flute Magazine*, 1787). Consists of arrangements for one, two and three 'German' (i.e. transverse) flutes, evidently compiled from the vocal score (the items follow the same order, and use the same titles etc.): **1** (Andantino and Presto only; G major), **3–5** (á2), **6a** (F major), **7** (D major), **9, 10** (G major), **11** (á3; D major), **12, 13** (F major), **14, 17, 18** (Duetto only), **19** (á2; D major), **21, 22** (á2; D major), **24** (D major), **25** (D major), **26** (G major), **27** (G major), **28** (D major), **29** (G major), **33** (G major). *Copy consulted*: New Zealand, Wellington, the Alexander Turnbull Library, qREng ARNO New 1787.

- J** THE | FAIRY PRINCE; | *A MASQUE*. | Performed at the | THEATRE-ROYAL, COVENT-GARDEN. | Composed by | *D^R. ARNE*, | For the | VOICE, HARPSICHORD, and VIOLIN. | [rule] | LONDON: | Printed for Harrison & C^o. N^o. 18, Paternoster Row [c. 1787]): vocal score. Oblong folio. *RISM* A.1825. Another edition of the vocal score, it comprises **2–5**, **6a**, **7–14**, **16–19**, **21**, **22**, **24–9**, **31–3** and **35**; closely related to Source **A**, but with several minor variations, e.g. in the chorus of **18** only the vocal parts are given (with the two treble lines on separate staves). *Copy consulted*: London, Royal College of Music, H609/2; the copy in Norway, Universitetsbiblioteket i Oslo listed in *RISM* is actually the word-book.
- K** GB-London, British Library, Add. MS 31669. The manuscript is described as ‘Duettos by Various Authors. Selected, Written, and Gratefully Presented Miss [Anna Maria] Jeffery and Miss Susan Jeffrey R. J. S. Stevens January. 1797. of the Charterhouse’ (fol. 1); it also includes music by Handel, John Christopher Smith, Stephen Storace, and Richard John Samuel Stevens (1757–1837) himself. On fos. 13-19 Stevens entered copies of **22** (fos. 13-16) and **29** (fos. 16v-19), evidently derived from a copy of Source **A** or some closely related source. Anna Maria Jeffrey had been Stevens’ student since 1788; he proposed to her in 1799, but was rejected; she did eventually relent, and they were married in 1810. Argent, 1992.
- L** GB-Cambridge, Cambridge University Library, MS Add. 9113. A manuscript collection of 38 ‘Duettos’ for two voices and continuo by Thomas Augustine Arne, Samuel Arnold, William Boyce, Joseph Corfe, John Eccles, Tommaso

Giordani, Starling Goodwin, Maurice Greene, Georg Friedrich Händel, Henry Harrington, George Hayden, Samuel Howard, William Jackson, Joseph Mazzinghi, Niccolò Pasquali, John Percy, Henry Purcell, Tommaso Traetta, John Travers, Michael Wise and Samuel Webbe. The manuscript was compiled by R. J. S. Stevens, and mostly comprises vocal parts in score (lacking the continuo); some duets for soprano and bass have continuo figures below the bass part. On pp. 107-8 is a copy of **5** (lacking the continuo part), presumably derived from a copy of Source **A** or some related source. Original calf binding with metal clasps, with a black label on the front cover; the title page reads ‘Written by R. J. S. Stevens, Charterhouse’. No date is given; Stevens was appointed organist of the Charterhouse in 1796. Given that Stevens copied a further two items from *The Fairy Prince* in another manuscript dated 1797 (Source **N**), it seems reasonable to suggest that this copy of **5** was entered around the same time. This manuscript was also presumably intended for the Jeffrey sisters.

- M** GB-Aberystwyth, Llyfrgell Genedlaethol Cymru / National Library of Wales, Ms. 8073A. Manuscript collection compiled *c.* 1790. containing seventeenth- and eighteenth-century catches, glees and rounds by composers including Harriet Abrams, Thomas Augustine Arne, Jonathan Battishill, John Blow, Henry Carey, Jeremiah Clark, Benjamin Cooke, William Cranford, Edmund Gregory, Pietro Alessandro Guglielmi, John Hilton, Simon Ives, William Lawes, James Nares, Stephen Paxton, Henry Purcell, John Stafford Smith, Thomas Ravenscroft and John Wilson. Includes a copy of **11** at fos. 48v-49.

N GB-Warminster, Longleat House, Music Manuscript 13. Oblong folio manuscript compiled *c.* 1775 containing solo instrumental pieces (keyboard and harp) by anon., Fortunato Chelleri, Jack Latten (Latin) and Pietro Domenico Paradisi, and partsongs by John Alcock, Thomas Augustine Arne, Luffmann Atterbury, Benjamin Cooke, John Dyne, John Garth, Charles Jenner and Pierre-Alexandre Monsigny. Includes nine songs from Thomas Augustine Arne's 1762 ballad opera *Love in a Village* (fos. 12v-18) and a copy of **11** (fol. 31v).

O APOLLONIAN HARMONY: | *a Collection of scarce & celebrated* | GLEES, CATCHES, MADRIGALS, | CANZONETTS, ROUNDS, & CANONS | *Antient & Modern, with some Originals*, | Composed by | *Aldrich, Arne, Atterbury, Battishall, Boyce, Brewer, Dibdin, Eccles, Est, Giadini, Green, | Handel, Harrington, Hayes, Hook, Morley, | Nares, Purcell, Ravenscroft, Travers, Webbe, | and other eminent Masters ; | most of which are sung at the Noblemens'* | CATCH-CLUB, THEATRES, & PUBLIC GARDENS | *The Words consistent with Female Delicacy* | [Rule] VOL. 3 *Be Merry and Wise* Pr. 4^s. [Rule]. (London: Printed for Henry Thompson, [1795?–98?]). The six-volume *Apollonian Harmony* first appeared in the mid-1790s, and was reprinted around the turn of the nineteenth century by Button and Whittaker. In addition to the composers listed on the title-page, the vast collection also included works by various English and Continental composers of the seventeenth and eighteenth centuries. The collection was probably compiled by Edmund Thomas Warren-Horne (*c.* 1730–94), secretary of the Noblemen's and Gentlemen's Catch Club from its foundation in 1761 until his death. The club was founded in London to promote the composition and performance of canons, catches and glees; among its members ranked J. C. Bach,

Thomas Augustine Arne and R. J. S. Stevens; most of the items included in *Apollonian Harmony* were performed at the Catch Club. Included in the third volume (p. 47) is a copy of **11** (vocal parts only). *Copy consulted*: Oxford, Bodleian Library, Harding Mus. E 1057.

P THE FAIRY PRINCE, | *A MASQUE*. | AS PERFORMED AT THE | Theatre Royal, | COVENT GARDEN. | COMPOSED BY, | *D^r. Arne*. | [rule] | LONDON. | *Printed for* HARRISON CLUSE & C^o N^o 78 Fleet Street. RISM A.1826. Upright folio. Printed in vol. x, no.4 of the *Pianoforte Magazine* (1800), pp. 3-42; it consists of eighteen items in the following order: **1, 19, 21, 22, 24, 29, 7, 9, 10, 13, 14, 25, 26, 27, 28, 31, 32, 33**. Closely related to Source A, but with several minor discrepancies (such as the omission of the figured bass from **22** and the omission of the title from **31**). The *Pianoforte Magazine* was issued by Harrison, Cluse & Co. from 1797 to 1802. Each issue cost 2s.6d. and included a music supplement of a complete vocal score or other music. The magazine was to be published weekly; those who bought all of the projected 250 issues were to be given a free piano with the last instalment; however, it seems that only two-thirds or so of the issues were published. The magazine relied on older music due to the fourteen-year copyright law of 1709, which was reinvigorated in 1774. The upright format of the magazine is easily identifiable; towards the end of the eighteenth century upright vocal scores became common. *Copies consulted*: London, British Library, D.854; Washington, Library of Congress, M1523.A74 F3 (Case). *Bibliography*: Fiske, 1986.

NOTES TO THE TEXTUAL COMMENTARY

With the exception of the Overture (**1**), where the copytext is obviously Source **C**, the main musical text for the edition is Source **A**. However, in occasional instances where Source **B** offers a different reading to Source **A**, the former has generally been preferred, with any divergences between the two sources noted in commentary. All of the secondary sources have been consulted in preparation of the edition; however, as they all derived from Source **A** or from some other closely related source(s) they offer no new information and therefore have not been collated.

The main source for the text is the 1771 printed word-book (Source **D**), except in the case of the appended item **36**, where Source **E** is the copytext; in the few instances where the word-book and musical sources offer audible variants, the latter have been preferred with the variant noted in commentary. In terms of orthography and punctuation, the text has been modernised throughout in line with *The Cambridge Edition of the Works of Ben Jonson*; this has been done without comment, although a diplomatic transcription of the 1771 libretto has been provided.

In Source **B** clefs and key signatures are only given at the start of each new item (or new page), both are taken as implied throughout, without further comment.

The following abbreviation is used:

PART NAMES	Orch. = Orchestra
PITCH	Pitch is indicated by the Helmholtz system (CC-BB, C-B, c-b, c'-b', c''-b'', etc., where c' = middle C).
SYSTEM OF REFERENCE	Airs and other concerted items are identified by number, while the intervening recitatives are referred to as 'Recit.' or 'Accompanied Recit.', followed by the first line. Sources are given in bold , using the sigla explained above; copy-texts are

always listed first. Each entry is given in the following manner: bar number(s), part, position of note(s) or rest(s) within the bar (with tied notes counted individually), error or variant with explanatory note where necessary followed by the source(s) in which it is found (except where a single source is used). Beats of a bar are indicated by superscript roman numerals following the bar number. Initial upbeats are counted as 0; internal upbeats are counted with the previous bar and given the designation 'b', for example bar 25b. Accidentals enclosed in brackets indicate that they are to be found either in the prevailing key-signature or as an accidental earlier in the bar, but not as an accidental immediately preceding the note concerned. Thus: 6, First Satyr, 3: f(♯)" (**A**) means that in bar 6 of the First Satyr part the reading of Source **A** differs to that in the other source(s) – in this case only Source **B** – with symbol 3 consisting of an f(♯)" where the ♯ is implied by the key-signature or an accidental earlier in the bar.

Items arranged for solo keyboard are designated 'Orch.' with the right- and left-hand staves indicated by RH and LH.

TEXTUAL COMMENTARY

Part 1

1. Overture

Source: **C** (supplementary rubrics from **A**)

Comments:

See also **Appendix 1** (transcription for keyboard)

‘Violino Primo’, ‘Violino Secondo’, ‘Viola’, ‘Basso’, ‘Basso’, ‘Oboe Primo’, ‘Oboe Secondo’, ‘Corno Primo’, ‘Corno Secondo’

9, Violin1 & Viola: dynamic mark is given under note 1

73, Bassi: dynamic mark is given under note 1

107, Bassi, 3: figures 7 6

111, Oboe 2, 4-5: $b\flat a\sharp$, in error (out of oboe range)

174, Bassi, 3: figures 6-5, in error

2. Accompanied Recit. (First Satyr): Chromis? Mnasyll? None appear?

Sources:

B, fol. 65

A, p. 6

Comments:

The scenic description is taken from Source **D**. The ‘cornet’ tune and accompanying stage direction (‘While the Moon is rising the following is play'd’) prefacing the accompanied recitative (2) are taken from Source **B**, fol. 65. Though Source **B** gives the spelling ‘Cornet’ it is not to be confused with the modern trumpet-like

instrument. The cornett of Jonson's original masque was a wooden wind instrument; it was most likely imitated here by an off-stage clarinet

B: First Satyr, and bass line only (but without continuo figures and dynamic indications)

2, First Satyr, 2-3: a" e", in error (**A**)

3, First Satyr, 2-3: quaver g', quaver f(h)' (**A**)

4, Bassi, 2: tied to next note (**A**; **B**)

6, First Satyr, 3: f(h)" (**A**)

9-15: The instruction to play the 'Cornett' tune again is found in Sources **D** and **B**; the latter additionally specifies that '*he winds his Cornet in – G –*'; no music is given but the implication is that the opening tune is to be repeated, at the same pitch

3. Air (Echo): Oh, you wake then! Come away

Sources:

B, fos. 65v-66

A, pp. 6-8

Comments:

B: First Satyr, and bass line (but without continuo figures or dynamics); the top line of the violin parts are also given for bars 11-14 and 42-44

7, First Satyr, 2 (and bar 9, note 2; bar 24, note 3): are] (**B**)

11-14, First Satyr: **B** omits the slurs, and the articulations (on note 5 of each bar)

11-17 & 27-34, First Satyr: 'play' is given as a single melisma (**A**)

18-44: the violin and vocal parts are given on a single stave (**A**)

- 25, First Satyr, 1-6: rhythm given as a three-quaver triplet followed by three crotchets, with tr sign over note 4 and a slur from notes 1-5 (**A**); this seems to have arisen from a misinterpretation of the second '3' figure (indicating the second group of three crotchets) as a tr sign, which in Source **B** is given between notes 4-5
- 27-30, First Satyr: **B** omits the articulations
- 39, Bassi, 1-4: semibreve (**B**)
- 42, Bassi, 1: d' (**A**)

4. Accompanied recit. (First Satyr): What doth make you thus delay?

Sources:

B, fos. 66-7

A, p. 8

Comments:

Termed 'Recitative' in **D**

In both **A** and **B** this item follows directly after **3** with no break

B First Satyr and bass line (lacking articulations, figures etc.); gives first and last notes of the violin line in bars 1-3, and the top line of the violin part for bars 13-15, 18 and 20

1-25: the violin and vocal parts are given on a single stave (**A**)

1, time signature: omitted (**A**, **B**)

13, Bassi, 1: tie omitted (**A**)

13-15, Violins: **B** gives the top notes of the violin line only; in **A** the reading in bar 14 is c'-A semibreve: the reading in **B** has been preferred and the lower line doubling thus adjusted

19, Bassi, 1: two tied minims, over a split system (**A**)

24-30: **B** simply gives the direction '*He winds his Cornet in D*', presumably referring to the 'Cornett' tune from earlier, but transposed to D major: no music is written, nor is there any indication of a time-signature change nor of how many bars are to be played. The word-book (**D**) simply states that the Satyr '*Winds a second time*'

24 & 31: time signatures are editorial, necessitated by inserting the 'Cornett' tune

5. Air (First Satyr and Echo): Idle nymph, I pray thee, be

Sources:

B, fos. 67-8

A, pp. 8-9

Comments:

B: First Satyr, Echo, and bass line (but without the continuo figures, articulation marks and dynamics)

Title 'Sicilliano' from **B**. A siciliana or siciliano refers to a musical style often used for arias and instrumental movements (a slow form of gigue). Most popular in the late seventeenth and eighteenth centuries, the term usually indicated a slow 6/8 or 12/8 metre, characterized by short and clear phrases (usually one or two bars) supported by simple and direct harmonies. During the eighteenth century the siciliana became commonly associated with pastoral scenes or outpourings of melancholy

Throughout much of this item, in **A** the rhythms are notated to imply that the first note of the beat is to be shortened and the second note lengthened (e.g. bar 4), though too many beats results

- 3, First Satyr, 3-4: a' dotted-crotchet (**B**)
- 3, First Satyr, 3-6: slur omitted (**B**)
- 4, First Satyr, 1-2: semiquaver, dotted-crotchet (**A**)
- 4, Echo, 2-3: semiquaver, dotted-crotchet (**A**)
- 5, First Satyr, 1-5: semiquaver, dotted-crotchet, dotted-crotchet-rest, semiquaver (**A**)
- 5, Echo, 2-3: semiquaver, dotted-crotchet (**A**)
- 7, Echo, 1-2: b' crotchet (**A**)
- 9, Bassi, 1: g (**A**)
- 13, Bassi, 2: crotchet, quaver-rest (**A**)
- 14, Bassi, 2: crotchet, quaver-rest (**A**)
- 17, First Satyr, 1-2: semiquaver, dotted-crotchet (**A**)
- 17, Echo, 2-3: semiquaver, dotted-crotchet (**A**)
- 18, First Satyr, 1-2: semiquaver, dotted-crotchet (**A**)
- 18, Echo, 4-5: semiquaver, dotted-crotchet (**A**)
- 21, First Satyr, 1-2: semiquaver, dotted-crotchet (**A**)
- 21, Echo, 3-4: semiquaver, dotted-crotchet (**A**)
- 23, First Satyr, 1-2: semiquaver, dotted-crotchet (**A**)
- 23, Echo, 3-4: semiquaver, dotted-crotchet (**A**)
- 25: half-bar (**B**)
- 26-32: **B** simply gives the direction '*The first Satyr winds his Cornet in G – and his*
[sic.] *answer'd by another Satyr*', presumably referring to the 'Cornett' tune from
earlier: no music is written, nor is there any indication of a time-signature change
nor of how many bars are to be played. Word-book (**D**) states: '*Winds the third*
time, and is answer'd by another Satyr.'

6a. Air (Silenus): Satyrs, he doth fill with grace

Source:

A, pp. 10-12

Comments:

After the entry of the First Satyr (and before his next entry, **6b**), **B** indicates ‘34’ + ‘49’ + ‘3’ silent bars in cut-C (one-sharp key signature) with ‘~~long-agon~~ as you spake him long agon’ over it; the numbers 34 and 49 are followed by fermatas. This is immediately followed by Mattocks’ next cue, the one-bar instrumental introduction to **6b**. The division of bar numbers seems to refer to **6**, where there is a fermata in bar 34 and (49 bars later) in bar 83. However, bar 83 in **A** is followed by a further five bars of vocal music capped off by a 9-bar instrumental passage. Clearly this does not correlate with the ‘3’ bars indicated in **B**. The instrumental cue for **6b** may give us a further clue; it bears a close resemblance to bar 88 of **6a**, the last bar of vocal music and the first bar of the instrumental close. It seems reasonable to suggest that **A** was slightly amended to account for omitting the chorus, **6b**. According to **B**, the chorus evidently came in four bars after bar 83; bar 83 ends on the dominant and was presumably followed by four bars of tonic harmony the last of which was bar 1 of **6b**, of which **6a**, bar 88 is a modification

14, Violins, 3 – 21, Violins, 6: ‘con Voce’

30, Violins, 3 – 31, Violins, 8: ‘con Voce’

39, Violins, 1 – 42, Violins, 4: ‘con Voce’

57, Violins, 3 – 58, Violins, 3: ‘con Voce’

61, Violins, 1 – 68, Violins, 4: ‘con Voce’

96, Violins, 2-3: the violin parts are here given on a single stave, with the last beats given as three-note chords, f(♯)''-a''-d'. This presumably reflects the parts for Violins 1 and 2 as well as for the viola (d')

6b. Chorus (Satyrs): Oh, that he would come away!

Source:

B, fos. 68v

Comments:

See notes for **6a**

D and **E** only give the text '*O! that he would come away!*'

1, Violin, 3: g?', unclear

Recitative (Satyrs and Silenus): Farewell, Bacchus! We will serve

Source:

B, fol. 69

Comments:

2 & 3, Continuo, 1: g tied to g, in error

8. Air and Chorus (Satyrs): And, to answer all things else

Sources:

A, pp. 13-14

B, fos. 69v-70

Comments:

All designations of the individual satyrs taken from **B**; none are given in **A**, where the vocal line is simply headed 'Satyr'. **D** gives the following order: Second Satyr (bars 0-4); Fourth Satyr (bars 8-12); Third Satyr (bars 16-19); First Satyr (bars 20-26). **B** gives Third Satyr for bars 8-12 and Second Satyr for bars 16-19

B gives the First Satyr part, with unfigured bass line for bars 19ⁱⁱ-27; the top line of the instrumental part is given for 19ⁱⁱ-20ⁱ, 26ⁱⁱ-27 (no slurs etc.). The opening 18 bars are indicated as silent bars

0-4ⁱⁱ, Bassoons: given on a single stave, an octave higher than transcribed here;

described as 'The Bassoons Transpos'd'

16, Bassi, 2: crotchet (dot omitted, in error) (**A**)

20, First Satyr, 3: accidental omitted, in error (**B**)

21-22, Bassi: supplied from **B**; the reading in **A** appears to be a bar out (through the insertion of an extra c' dotted-crotchet): c' dotted-crotchet, dotted-crotchet rest, g, g, g, g, g, g quavers (**A**)

23-26: unique to **B**; after 'timbrel' there is an extra line and a half in **B** not included in **A**: '*Of the timbrel; when we carry | Bacchus up, his pomp to vary*'; the text is given in **D**

27, Bassi, 1-2: six repeated quavers (**A**)

28-37: **A** gives only the part for [Satyr 3] here; in **B**, Satyr 1 is given and at bar 28 is headed 'Chorus'

42-43, First Satyr: both bars given as dotted-minims (**B**)

9. For the entrance of the Sylvans

Source:

A, pp. 38-39

Comments:

There are few indications of scoring in the piece (bars 17: 'Hautboys & Bassoons' and 25: 'Violins'), though the style of the opening strongly suggests strings

5-8ⁱⁱ, Orch.: the bassoon part is given an octave higher; there is no indication of instrumentation here, though the passage clearly corresponds to bars 17ff, where oboes and bassoons are called for

6, Orch. RH, lower line, 1 & 4: crotchets; altered to correspond with bar 18

19-20ⁱⁱⁱ, Orch.: the bassoon part is written an octave higher

25, Orch. LH, 1: e

41, Orch. LH, 3: crotchet-rest

10. Chacoon

Source:

A, pp. 40-41

Comments:

47, Orch. LH, 2: top note b(b), in error

Recitative (Silenus and Satyrs): Mark, my satyrs, what a show!

Source:

B, fol. 70

Comments:

The third entry of the Third Satyr is given as for the Fourth Satyr in **B** where the next two entries (for Third and First satyrs: ‘Let's try, whether is more dead . . .’) are omitted

The text between bars 2 and 3 is taken from **D**; omitted in **B**

3-4a, Fourth Satyr: **B** gives the entry for the Fourth Satyr, while **D**

The text between bars 4a and 4b is taken from **D**; omitted in **B**, where bars 4a-b are uninterrupted

7-8, Continuo: editorial, empty staves in **B**

11. Catch (Satyrs): ‘Buzz’, quoth the blue fly

Sources:

A, p. 15

B, fos. 70v-71

Comments:

Title: ‘Moderato’ (**B**); ‘With mod[er]at^e. Spirit’ (**A**)

B gives the tune (Violin1) and Bassi only for bars 1-8

3, Violin 1, 1-3: g'' quaver (with **tr**), f'' semiquaver, g'' semiquaver (**A**)

4, Violin 2, 2: e'', in error (**A**)

8, Bassi: reading from **B**; c minim, minim-rest (**A**)

9-16, Bassi: supplied from (and unique to) **B**

10, Voice [3], 4: **B** gives ‘Ear’ (**A** and **D** give ‘nose’)

12. Air (First Nymph): See, see, oh, see, who here is come a-maying!

Source:

A, pp. 15-18

Comments:

In **A** the First Nymph is implied but not specified; instrumentation is only specified at bar 77;

Tempo: 'All^o. mod^o.'

63, First Nymph, 1: sing] wing (**D**)

77-88, Violins & Flute: both parts are given on a single stave, introduced by the rubrics 'Flute' and 'Vio.'

89-117, Flute: no indications in the score to identify this as for flute alone; however, it is a reprise of the flute part beginning at bar 77

102-107, Flute & First Nymph: both parts are written on a single stave, as a single vocal melisma on 'record'; the flute part is given as silent bars

112, Bassi, 4: g (figured 6-4)

113, Bassi, 1: the first two figures appear to have been misplaced in previous bar, where the 5-3 is placed under note 3, and the 7-2 is aligned with the end of the bar (quaver beat 6)

118-125, Violins & Flute: both parts are on separate staves, with the rubric 'Flute' given for the top stave; the upbeat to the violin line at the end of bar 117 is implied but not written

15. Chorus: Hail, fair knighthood; let our lays

Source:

B, fos. 72-72v

Comments:

After the recitative on fol. 130, **B** simply reads '*Dance*'; it then proceeds with a text cue '– dwells Knighthood with a crowned brow' and continues the First Satyr part for 'Hail, fair knighthood; let our lays'. As usual, the text cue (the last line of the recitative 'Stay! the cheerful Chanticleer') is written above the stave. **15** begins with 16 silent bars for the First Satyr: no music is given, simply the number '16'. This presumably indicates an instrumental introduction to **15**, for which no music survives

16. Accompanied recitative (Second Nymph): Let our shows be new, as strange*Source:*

A, p. 19

Comments

Given as 'Recit.' only in **A**, where the instrumental treble parts and vocal part are all given on the same stave

17. Air (Second Nymph): Let us play and dance and sing*Source:*

A, pp. 19-21

Comments:

Instruments are first indicated at bar 34

47, Violins, 1 – 52, Violins, 6: 'con Voce'

62, Second Nymph, 1 (also bars 66 and 71, note 1): sound] sounds (**E**)

65, Second Nymph, 1 (also bars 69 and 73, note 1): joy] joys (**E**)

72, Violin 1: '1°. con voce'

86 & 87, Horn 2, 1: grace notes are editorial

92-94, 96-98, 100-102ⁱ, Violins: empty staves, with a direct doubling the first note of the vocal line at the start of each passage, implying 'con voce' (although the rubric is not used)

104 & 105, Horn 2, 1: grace notes are editorial

18. Duetto and Chorus (Nymphs): Now all the air shall ring

Sources:

A, pp. 22-7

B (partial), fos. 73-73v

Comments:

B: gives First Satyr part only (bars 25ff), only; indications for rests correspond to **A**: after a quaver-rest upbeat, 'Sym: 7' followed by one silent bar containing the rubric 'Solo', and '16'. The cue ' – ~~the happy ground to beat~~' is crossed-out above the piece. **B** omits dynamic marks, except for those given in bars 60 and 62. The First Satyr part corresponds to the tenor part of the Chorus is found in the **A**; in **B** it is given in a g2 clef, i.e. an octave higher than the transposing g2 clef of the edition (this clef at pitch); in **A** the clef is c4; all relevant entries below refer to written, not sounding, pitch

1, Violin 2: empty stave, doubling of Violin1 indicated by the sign // (**A**)

6, Violin 2, 1-19: empty stave, doubling of Violin 1 indicated by the sign // (**A**)

8, Violin 2, 1-20: empty stave, doubling of Violin 1 indicated by the sign // (**A**)

- 8, Voice 1, 1 (also 12, Voice 2, 4): Now] Whilst (**D, E**)
- 25-65, Bass & Bassi: both given as a single voice in the Chorus passages (**A**)
- 25 (and etc.), Voices: God save the King] *LONG LIVE THE KING!* (**D, E**)
- 26, Tenors, 3: b (**A**)
- 30, Tenors, 2-4: e" dotted-crotchet, e" quaver (**B**)
- 37, Trebles (upper line), 3: semiquaver-rest, semiquaver (**A**)
- 37, Tenors, 4: Now] whilst (**B**)
- 38, Tenors, 4-5: **tr** sign and slur omitted (**B**)
- 39, Tenors, 4-5: slur omitted (**B**)
- 41, Tenors, 1-4: e" dotted-crotchet, b' quaver (**B**)
- 54, Tenors, 4: e', in error (**A**)
- 57, Tenors, 1-3: a' dotted-crotchet, a' quaver (**B**)
- 64, Tenors, 3-6: a' dotted-crotchet, a' quaver (**B**)

19. A troop of fairies

Source:

A, p. 28

Comments:

Violins designated 'V. 1.' and 'V. 2.'

'A Troop of Fairies' **A**; 'A TROOP OF FAIRIES' (**D**)

1-2, Violin 2: empty stave, doubling of Violin 1 indicated by the sign //

5-6, Horns: written an octave higher (on same line as violins)

11, Violin 2: empty stave, doubling of Violin 1 indicated by the sign //

13, Violin 2, 2-14: empty stave, doubling of Violin 1 indicated by the sign //

15, Violin 2, 2 – 18, Violin 2, 9: empty stave, doubling of Violin 1 indicated by the sign

//

21. Air (First Fairy): Tho' the moon be gone to bed

Source:

A, pp. 29-31

Comments:

6, Bassi, 4: figures misplaced with notes 1-2 of bar 7

10-11, Violins: 'con Voce'

22. Duetto (Fairies): Seek you majesty to strike?

Source:

A, pp. 32-4

Comments:

Instruments designated as 'Clar. 1' and 'Clar. 2'; 'V. 1.' and 'V. 2.'

28, Violin 1, upper note: crotchet (dot omitted, in error)

27, Nymphs, 3: the] their (**D**)

35, Nymphs, 4 (etc.): and] at (**D**)

73, Clarinets, 1 – 95, Clarinets, 1: 'with the Voices'

77-96, Nymphs: this couplet is offset in **D**; it is possible that this section was originally sung by a Chorus

24. Air (Second Fairy): Melt earth to sea, sea flow to air

Source:

A, pp. 34-5

Comments:

5-8, Violin 2: empty stave, doubling of Violin 1 indicated by the sign //

37, Violins & Second Fairy: all grace notes are semiquavers, here altered to quavers to correspond with the previous passages

44, Violins, 3: both parts are given as a single line with the direction 'Unis.'; last note given as three-note chord, b(b)'-d'-b(b), here divided between the violins (assuming the lowest note played by the violas)

29. Duetto (Principal Fairies): Nay, nay, You must not stay

Source:

A, pp. 36-8

Comments:

Only instrument designation is at bar 12, 'V. 2.'

11ⁱⁱ-12, Violin 2: empty stave, doubling of Violin 1 implied

16, Violin 2: empty stave, doubling of Violin 1 implied

31, Bassi, 3 – 34, Bassi, 2: c', b(b), crotchet-rest, quaver-rest, a, g, c', c#, apparently in error (perhaps resulting from misreading a c4 clef as an f4)

39 (and etc.), Fairies, 3: Nor] Or (**D**, **E**)

46, Bassi: figures '6' and '5' aligned with note 1

76-78, Violins: here the vocal parts are given on separate staves, with both melodic instrumental parts given on a single stave; there is no indication in the score that

the violins should double (or rest, for that matter), however in the first similar statement of the same text the violins do double

81, Violin 2, 2: tremolo is editorial

83, Violin 2: tremolos are editorial

85-86, Violins: 'with the Voices'

32. The first air played at the dinner

Source:

A, p. 45

Comments:

Dynamic indication: '2.^d time P'

33. The favourite minuet played at the dinner

Source:

A, p. 45

Comments:

4, Orch. RH, 1: upper note is g", in error

23, Orch. RH, lower line 2-3: quaver, quaver (altered to correspond with similar passages)

35. APPENDIX 1: Overture

Source:

A, pp. 1-5

Comments:

Title: 'The new OVERTURE to the FAIRY PRINCE, Adapted for the Harpsichord or Piano Forte.'

36. APPENDIX 2: Text for Additional Scene ('Battle of Cressy')*Source:*

E, p. 238

Comments:

The scene was introduced at the twenty-ninth performance (16 January 1772). The description of Cipriani's scene is found in contemporary newspaper reports; however, Colman's *Works* (**E**) appears to be the sole source for the additional text. In **E**, lines 3-4 of **16a** are reversed and followed by a new recitative for Silenus explaining the scene; this is followed by the last two lines of the original **16**, which are sectioned off as a separate recitative in **E**. In **A**, **16** is an accompanied recitative (although only termed 'recitative' in the sources)